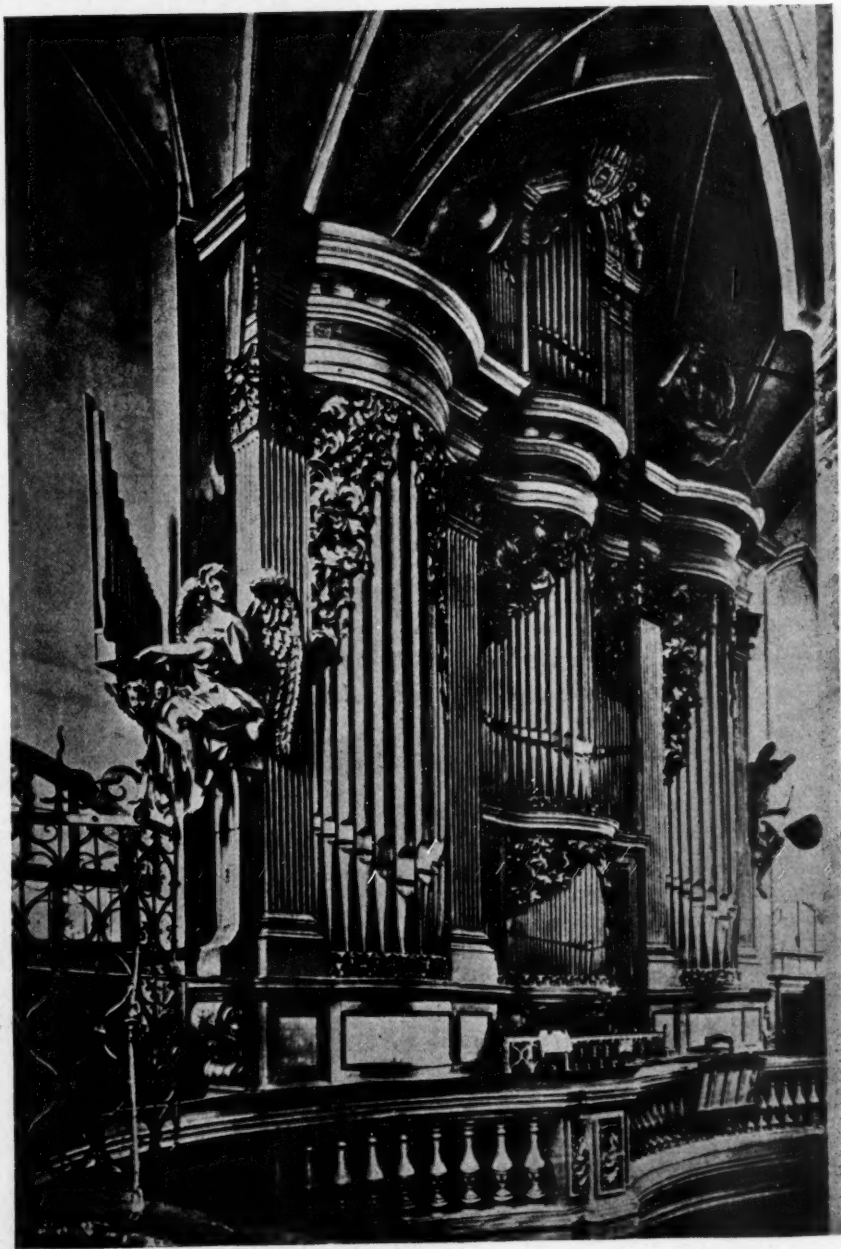


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**MARCH 1935**  
Vol. 18 . No. 3

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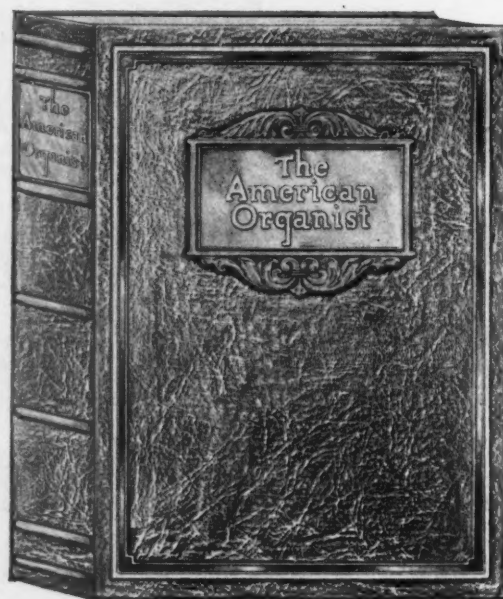
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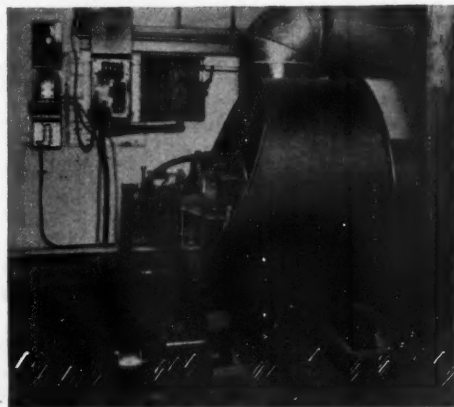
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## Service Selections

*Owing to an unusual accumulation of programs the present column will be confined to anthems, omitting as far as possible the wellknown works common to all programs.*

... Jessie Craig ADAM  
 ... \*Ascension, New York  
 O Lord who didst, Thiman  
 I desired wisdom, Stainer  
 Gloria in Excelsis, Mozart  
 All the stars of morning, Gaul  
 O Savior sweet, Bach  
 Immortal invisible, Thiman  
 Fierce raged the tempest, Candlyn  
 O harken, Noble  
 Prayer of St. Patrick, Burke  
 ... Dr. Clarence DICKINSON  
 ... \*Brick Presbyterian, New York  
 Be ye all of one mind, Godfrey  
 Blessed are the poor, Chadwick  
 Hosannah, Christiansen  
 Go forth into the world, Shaw  
 God of Love, Kalinnikoff  
 Lightly lightly, Lockwood  
 With a voice of singing, Shaw  
 Glory to the Father, Rachmaninoff  
 Comest Thou, Herzogenberg  
 O Savior sweet, Bach  
 Thy word is like, Dickinson  
 None other Lamb, Wiseman  
 Salvation O the joyful, Babcock  
 Men and children, Lockwood  
 Soul of Christ, Webbe  
 O brother man, Shaw  
 It is the dawn of peace, Gale  
 ... C. Harold EINECKE  
 ... \*Park Cong., Grand Rapids  
 ... *Complete Morning Service*  
 Bingham, Puritan Procession  
 Processional, Call to Worship  
 "God is a Spirit," Bennett  
 Invocation, Lord's Prayer  
 Choral Amen, Responsive Reading  
 Children's Sermon  
 "Gloria," Barnby  
 Scripture  
 "Gloria," Barnby  
 "Hymns of Pilgrims," MacDowell  
 Prayer  
 "Hear our prayer," Einecke  
 Hymn, Offering-Dedication Prayer  
 Faithful Shepherd, Pollock  
 Doxology, Offering Presentation  
 "Gloria Patri," Greatorex  
 Sermon  
 "Lord bless you," Lutkin  
 Recessional, Benediction, Prayer  
 Chimes  
 McKinley, Fantasie St. Catherine  
 ... Dr. Ray HASTINGS  
 ... \*Temple Baptist, Los Angeles

... *Mozart Service*  
 Gloria (16th Mass)  
 Minuets in G and F  
 "Thou art the life"  
 Invocation and Priest's March  
 "Jesus I my cross have taken"  
 "Hear our prayer"  
 e. "Alleluia"  
 "Gloria in Excelsis"  
 Supplication  
 ... Harold Vincent MILLIGAN  
 ... \*Riverside Church, New York  
 Lord is my shepherd, Norden  
 Greater love, Ireland  
 The Sower, Darke  
 Five Sayings of Jesus, Davies  
 Light in Darkness, Jenkins  
 Every Bygone Prayer, Forsyth  
 Love unto Thine own, Rhodes  
 Prepare thyself Zion, Bach  
 Evening Hymn, Gardiner  
 Jesu joy of man's, Bach  
 Bide with us, Bach  
 In Him we live, Baumgartner  
 ... Carl F. MUELLER  
 ... \*Central Presb., Montclair  
 ... *American Service*  
 Bingham, Cathedral Strains  
 McKinley-j, Cantilena  
 Stoughton, Waters of Babylon  
 Salutation of Peace, Mueller  
 With God, Snow  
 Kroeger, Marche Pittoresque  
 ... *Bach Service*  
 In Thee is Gladness  
 Pastorale  
 Fugue Gm  
 God's Time is Best  
 "Lord our faith increase"  
 "Jesu joy of man's desiring"  
 Fugue Ef  
 ... *English Service*  
 Faulkes, Ein feste Burg  
 Rowley, Benedictus  
 O Thou that hearest, Davies  
 Praise, Rowley  
 Best, Church Festival March  
 ... *Russian Service*  
 Bubeck, Fantasia  
 Tchaikowsky, Andante Cantabile  
 O Holy Light, Katalsky  
 Triumph, Rachmaninoff  
 Schminke, Marche Russe  
 ... Wm. H. OETTING  
 ... Asbury M. E., Pittsburgh  
 ... *Hymn-Festival Services*  
 \*Truette, Old Hundredth Prelude  
 O praise Jehovah, DeLamarter  
 Sing a song of praise, West  
 Woods and every, West  
 Reger, Jesu meine Zuversicht  
 Karg-Elert, Now thank we all  
 \*\*Faulkes, Ein Feste Burg  
 Matthews, Galilee  
 Oetting, Regent Square  
 Lord of the harvest, Berwald  
 Still with Thee, Rogers  
 Oetting, Prelude on Abide with Me  
 Burdett, St. Thomas Prelude

... Frank K. OWEN  
 ... Christ Episcopal, St. Paul  
 ... *Bach Service*  
 Adagio C  
 Credo  
 Pastorale  
 In Dulci Jubilo  
 "Jesus joy of man's"  
 Fantasia and Fugue Cm  
 Wachet Auf  
 Fugue D  
 ... *Contemporary Composers*  
 Mullet, Noel  
 Vrethald, Fugue and Chorale  
 Bonnet, Pastorale  
 Widor, 2: Toccata  
 Guilmant, Noel Languidocein  
 Sowerby, Carillon  
 Day draws on, Bairstow  
 Reger, Toccata  
 Hollins, Prelude G  
 Vierne, Carillon  
 Two other evening services at hand dealt with period composers.  
 ... Dr. David McK. WILLIAMS  
 ... St. Bartholomew's New York  
 ... *Music of Centennial Week*  
 Hallelujah, Handel  
 Harken unto Me, Beach  
 Vierne, 1: Finale  
 O Most High, Beach  
 Bach, Fantasia and Fugue Gm  
 Kyrie and Gloria Ef, Hyde  
 I know not where, Williams  
 Sursum Corda, Sanctus, Agnus Dei, in Ef, Williams  
 ... *February Anthems*  
 Whatsoever is born, Davies  
 Blessed be the Lord, Beach  
 Bide with us, Bach  
 Light of Light, Weisel  
 All people that on earth, Bach  
 Many waters cannot, Ireland  
 O gladsome light, Arkhangelsky  
 All creatures, Chapman  
 Ho everyone, Macfarlane  
 Blessing glory wisdom, Bach  
 Piper and Reed, Williams  
 Beloved let us love, Brewer

### —BRAHMS' REQUIEM—

Brahms' "Ein Deutsches Requiem" was given Feb. 9 by Columbia University, New York, with the combined Barnard Glee Club, University Glee Club, Chapel Choir, and University Orchestra, Lowell P. Beveridge conducting.

### —HANDEL'S "JOSHUA"—

was given by Dr. Wm. C. Carl in the First Presbyterian, New York, Jan. 27, celebrating the 250th anniversary of Handel's birth.

### —H. W. GRAY PRIZE—

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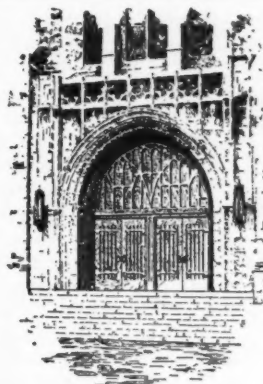
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**Specifications** Made of hard-pressed pasted-board, double thickness, grain running two ways for strength, covered with black genuine binders-cloth, white blank label covering entire front end for your indexing indications; stands on your library shelf, 7 1/2" high, 1 7/16" wide, 10 13/16" deep. Each container will hold comfortably without over-filling 180 sheets—which makes 360 pages, or 90 4-page anthems, 60 6-page, 45 8-page, or 30 12-page anthems. Handsome appearance; black cloth box with white label covering front end for your *full visible indexing*.

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## Current Publications

ANTHEMS: MEN'S VOICES: Bach, ar. A. M. Greenfield: "*Ah how weary*," 2p. cu. me. (Gray, 12c).

Eric DeLamarter: "*How lovely are Thy dwellings*," 11p. co. a. me. (FitzSimons, 20c). An especially fine number; melodious but not frivolous, a real organ accompaniment. Dr. DeLamarter has done his own work well enough to write a top-tenor part within reason, over-much rehearsal time will not be required, for the chorus parts have been written with an understanding that the practical organist doesn't have four rehearsals a week at his disposal. We do not know how others feel about it, but the reviewer often suspects composers are over-confident of the worth of their products and ask hard-pressed musicians to spend all too much valuable practise time in preparing compositions that, to speak candidly, are not quite worth the time they demand. In this case we have a real master of the art doing his work so well that he has made the performer's task easy. By all means present this anthem every year. Any chorus can do it creditably; the men as a chorus, against a contralto soloist.

ANTHEMS: WOMEN'S VOICES: Bach, ar. R. G. Appel: "*Jesu joy of man's desiring*," 5p. 3-p. e. (Ditson, 15c). Another number that adds variety to a choir-master's presentations; its being written for but three voices makes it easy for any choir.

G. M. Garrett, ar. G. B. Nevin: "*In humble faith and holy love*," 8p. 3-p. e. (Ditson, 15c).

Orlando A. Mansfield: "*Benedictus es Domine*," 7p. 3-p. me. (Ditson, 15c).

COLLECTIONS: WOMEN'S VOICES: Clifford C. Chapman: "*Twenty two-part Songs*," 90p. (Ditson, 75c). Mr. Chapman has collected duets from many sources, all the way from Ivanov's "Bless the Lord" to Faure's "Palm Branches," some of them original, most of them arrangements; an attractive and useful collection.

CHORUSES: MEN'S VOICES: Cyr de Brant: "*How beautiful is night*," 4p. cu. (Gray, 12c).

Sibelius, ar. Mark Andrews: "*Beloved land*," 8p. c. e. (Gray, 15c). Built out of the middle melody of Finlandia.

Elinor R. Warren: "*At the Crossroads*," 9p. cu. md. (Gray, 15c). A well-written number that seems to promise something good for any chorus undertaking it.

Do.: "*Merry-go-Round*," 12p. md. (Gray, 15c). Another promising number. Isn't it vastly better to spend our time preparing original music written expressly for the medium, than to spend it on so many transcriptions? Here are two numbers written, if we are to believe the composer and publisher, for men's voices, and both of them are fine.

CHORUSES: WOMEN'S VOICES: Elinor R. Warren: "*Song on May Morning*," 5p. cu. me. (Gray, 15c). Another original number that has much to recommend it.

CANTATAS: SECULAR: Kurt Schindler: "*Mummers' Revel and Masque of the Apple*," 102p. (Birchard, \$2.00). "This is a Christmas holiday folk-play based on authentic material from folk sources, combining literary, musical, and historical values." Too complicated for detailed review, but the composer of its score will automatically warrant its examination if any such work is

contemplated for presentation. Not engraved, but a manuscript-reproduction.

Spanish, ar. Clarence Dickinson: "*In Joseph's lovely garden*," 4p. e. (Gray, 12c). Now available for junior choirs in this version with two sopranos (the second one optional), contralto, and optional bass.

German, ar. Katherine K. Davis: "*Ye watchers and ye holy ones*," 2-p. women's voices, 5p. e. (E. C. Schirmer, 16c). An attractive setting.



## STUDENT'S GUIDE TO THE ORGAN REGINALD WHITWORTH

6x9, 93 pages, cloth-bound, 11 drawings, \$2.50 net post-paid. Once again Mr. Whitworth produces an illustrated book on the mechanics of the organ, this time not for the professional or expert but for the amateur, the beginner, and the devotee. In perfectly clear drawing and easily understood text he tells all about how the organ works. He does not go into the finer details, to inform an organ builder, but covers all the essentials to completely inform the beginner or the layman. It is not necessary to write much of a review about this little book; if any first year-organ student or layman or organ-recital addict is curious to know something about what an organ is and how it works, this book will clearly explain the whole thing from the blower in the basement and console in the choirloft to the pipe, even going so far as to include the shallot of the reeds. Dr. Audsley always did a finer job of his drawings but no man has been able to excel Mr. Whitworth in his ability to make a drawing that gets to the heart of the matter so directly and so clearly—and incidentally Mr. Whitworth makes his own drawings. Here then is that long-wanted one book that really tells beginner, amateur, and devotee all about how the organ works. T.A.O. office has secured copies from London for the convenience of its readers.

## What the Profession Thinks A Few Selected Program-Notes

Garth EDMUNDSON: *Impressions Gothiques*

In these tone-paintings Garth Edmundson has truly captured and set to music the spell of the Gothic cathedral. One of the strongest impressions this architectural marvel creates is that of eternal existence. To express this the first movement utilizes the musical form of the passacaglia, a series of variations over a repeated bass melody. Just as the mighty edifice has resisted the thrusts of the intellectuals, the indifference of the frivolous, the bombardment of the war-lords, and the devices of political schemers who would plan its overthrow, and has preserved through all the centuries, the eternal symbol of a mighty security; in like manner the nobility of this dignified musical bass persists through contrapuntal subtleties, dainty melodic counter-subjects, great bursts of harmonic color and clever rhythmic variations until it reaches, in majestic grandeur, an inspiring finale to a noble course. The second movement takes the listener into the dim recesses of the cathedral where a profound silence as of an infinite presence, waiting to comfort the heart-sick or encourage the disillusioned, seems to permeate the atmosphere. The final impression is of the sun glaring down on

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those unearthly birdlike monsters which grimace hideously from the lofty buttresses.—STANLEY E. SAXTON.

James H. ROGERS: *Son. Em.: Scherzo*

This Scherzo has all the elf-like grace generally associated with the form. It also displays, in the slower middle section, the suave melodic line, so characteristic of Mr. Rogers' compositions and one of the factors which has been instrumental in making his anthems and vocal works so popular and lasting.—STANLEY E. SAXTON.

Leo SOWERBY: *Comes Autumn Time*

Sowerby has succeeded in attracting more serious attention than most modern American composers. At present his style has become so harmonically complex that it is difficult to essay predictions concerning his works. *Comes Autumn Time*, one of his earlier pieces, is a riot of flashing autumnal color and exuberance, interspersed here and there with robust melodic passages suggesting the sunny contentment of the harvest season.—STANLEY E. SAXTON.

Louis VIERNE: *Westminster Carillon*

This number comes from a set of twenty-four pieces entitled *Pieces de Fantaisie* by the celebrated organist of Notre Dame Cathedral. For his theme Vierne has taken the notes sounded by the famous carillon of Westminster and has produced a gorgeously accurate representation of the musical effect of these carillons sounding out from the old towers above London.—STANLEY E. SAXTON.

Pietro A. YON: *Echo*

This little composition is in the form of a double-canon in unison, usually rather a pedantic vehicle for musical expression but in this instance so cleverly put together that a quality of piquant charm is achieved.—STANLEY E. SAXTON.

## Easy Organ Pieces

Selected Numbers of Fine Quality that Make Little Demand on Technic

By PAUL S. CHANCE

M. E. BOSSI: *Grand Choeur*, Op. 97, 7p. 5½ min. md. (hn. 75c). This number has been found especially useful as an Easter prelude. It is true to the type indicated in its title, expressing most beautifully in music the elements of Christian joy. The first section is harmonic and somewhat contrapuntal in character, the second chorale-like, and the last, similar to the first, builds up to a triumphal close with full organ. Especially recommended to those who wish a piece of great charm and dignity, and who can spare time for the little extra work required in preparation.

Rosseter G. COLE: *A Song of Consolation*, Op. 34, 6p. 5¾ min. md. (Schmidt Co., 60c). A melody with arpeggiated accompaniment (using Harp if possible) which can be played effectively on almost any organ. It is suitable for offertory or as a number in the short recital.

Gaston M. DETHIER: *Elegy*, 4p. 8 min. md. (J. Fischer & Bro., 50c). This is a piece that is indispensable for Lenten use, or for any occasion where sorrow or solemnity is emphasized. Orchestral in character, with striking melodic lines, requiring many changes of registration, it can be presented on almost any organ, if some ingenuity is exercised, but only most satisfactorily on one that has many well-contrasting stops. After four measures of introductory recitative with Swell Voix Celeste, the main theme is given out with Oboe, a virile, surging phrase in G-minor, the fine texture of this being sustained for four pages of most interesting writing, in which Oboe, flute, Vox Humana, Diapasons, and Voix Celeste are in constant tonal contrast. Without great volume of sound, the composition reaches a climax of

poignant grief, restates the original theme, and concludes with soft 4' flute against Vox Humana.

Roland DIGGLE: *Festival Toccata Alleluia He is Risen*, 7p. 7½ min. md. (White-Smith, 60c). While this number may be classed by some as difficult without any qualifications, it is easy to comprehend and goes well after one becomes familiar with it. It is brilliant in effect, and, since it has a minimum of pedal work and no changes of registration, should be of great value to those organists who are often compelled to do most of their organ practise at the piano.

Ralph KINDER: *Jubilate Amen*, 8p. 6½ min. (J. Fischer & Bro., \$1.00). Chordal in type for the greater part, with a contrapuntal middle section and with many transitions from key to key, it seems somewhat scattering in effect, but is a good number and bears many repetitions.

Carl F. MUELLER: *Paeon of Easter*, 6p. 6¼ min. md. (White-Smith, 50c). A fantasia based on two hymntunes, "The Strife is o'er" and "Christ the Lord is ris'n today," which is especially appropriate for Easter or for post-Easter use. The first and last pages are in chordal type, mostly for full organ.

W. WOLSTENHOLME: *Romanza*, 6p. 5¼ min. me. *Allegretto*, 5p. 4 min. e. (Published as one number, Novello, \$1.00). These beautiful pieces were originally composed for viola and pianoforte, and in the organ arrangement are quite successful on the short recital program. The first is a serious number, an Andante espressivo, while the second is in lighter mood.

## Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

....MAY....

1. Dvorak died, 1904.
1. Dr. Leo Sowerby born, Grand Rapids, Mich.
4. Henry M. Dunham died, Boston, 1929.
5. Second Sunday after Easter.
5. Dr. T. Tertius Noble born, Bath, Eng.
6. Arthur H. Egerton born, Montreal, Can.
7. Brahms born, Hamburg, 1833.
7. Dr. Clarence Dickinson born, Lafayette, Ind.
7. Tchaikowsky born, Vorkinsk, Russia, 1940.
10. Clement R. Gale died, New York, 1934.
10. Russell King Miller, born, Philadelphia.
10. Confederate Memorial Day.
11. Filippo Capocci born, Rome, Italy, 1840.
11. Alfred Wooler born, Shipley, Eng., 1867.
12. Mother's Day.
13. Henry Clough-Leighter born, Washington, D. C.
15. J. B. Calkin died, 1905.
17. Philip James born, New York City.
18. Dr. J. Lewis Browne born, London, Eng., 1866.
19. Gordon Balch Nevin born, Easton, Pa.
20. Hugh Mackinnon born, St. Johnsbury, Vt.
22. Dr. H. J. Stewart born, London, Eng., 1854.
22. Wagner born, Leipzig, Germany, 1813.
30. Ascension Day.
30. Decoration Day—Civil War memorial.
31. R. Deane Shure born, Chillisquaque, Pa.
31. Haydn died, 1809.

Evidently Mother's Day originated through the efforts of Miss Anna Jarvis who on May 9, 1907, marked that day in memory of her mother who had died one year before. Others favored the idea and in 1908 the second Sunday in May was observed as Mother's Day by various organizations. In 1913 Pennsylvania made it a state holiday and it was first observed in England in that year.

# Selected Books for the Organist

*This list includes only such books as T.A.O. has examined and considers valuable to the organist*  
We believe they are the best books available on their respective subjects

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- ART OF ORGAN BUILDING.**  
By George Ashdown Audsley.  
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- CONTEMPORARY AMERICAN ORGAN.**  
By Dr. Wm. H. Barnes.  
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- DECORATION ARTISTIQUE DES BUF.**  
By Georges Servieres. FETS d'ORGUES.\*  
9x12, 225 pages, profusely illustrated, \$12.00.†  
Magnificent pictures and descriptions of French organ-cases; paper-bound; in French.
- DICTIONARY OF ORGAN STOPS.**  
By J. I. Wedgwood.  
6 x 9, 190 pages, \$3.25.  
The old standard, still popular.
- ELECTRIC ORGAN.**  
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Modern British organ building.
- FATHER SMITH.\***  
By Andrew Freeman.  
7x10, 96 pages, many illustrations, \$3.00.  
Complete story of the noted builder and his organs; stoplists, history, case-photos.
- HET ORGEL in de NEDERLANDEN.\***  
By Floria van der Mueren.  
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March 1935, Vol. 18, No. 3

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Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.  
Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review of composition; Special programs; Tour; \*photo.

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# The AMERICAN ORGANIST

Vol. 18

MARCH 1935

No. 3

## Recitals for Modern Audiences

The Innumerable Details that Demand Attention Before the Organ Recital Can  
Make An Effective Appeal to Modern Audiences

By STANLEY E. SAXTON



AT A MEETING of the Albany A.G.O. I heard Mr. Russell Carter deplore the 'fact' that organ recitals seemed to be 'on the wane.' This statement came as a distinct surprise to me, since at the opening of my weekly recitals this fall at Skidmore College I had been greeted by a larger audience than usual; and also it had come to my attention that the series conducted at St. Mary's in New York City was attracting audiences which filled the large audi-

torium to overflowing.

Mr. Carter further stated that one of his friends, musically inclined but not an organist, had expressed the opinion, after attending a recent organists' convention, that if the programs presented there were an indication of the best our concert artists could produce it was not surprising that we could not attract listeners. Of course, it could be argued that these recitals were planned for organists, but that is really a rather lame excuse since in that case the recitals should by all odds be better than ordinary ones.

Actually, these recitals were not so different from those we have been hearing at conventions for years, and that is just where the trouble lies—because in the last few years there has been a great change in the attitude of American audiences toward organ recitals. Some of our best concert organists have realized this and have adapted themselves to the changed conditions. Others have not, and then have wondered why they were playing to a mere handful of people.

This change in attitude is primarily due to a shift of mental association on the part of the public toward the organ itself. Ever since its earliest days, the organ has been traditionally connected with religious services, and it is doubtful if the church will ever find a musical instrument which can inspire the congregation, to the extent the organ can, with feelings of mystic reverence or spiritual exaltation. Indeed, so strong had the association become that people naturally felt that the organ was intrinsically an instrument for worship and any other use for it seemed somewhat sacrilegious. Among our older folk this

feeling still exists. Only a short time ago, a middle-aged man who regularly attends my recitals said to me, "Isn't it strange that organ music always seems to remind one of the church?" I did not explain to him that the reason was his own mental association. Many people do have this viewpoint of the organ, with the result it has seriously interfered with their accepting the organ as a concert instrument.

Then there is another false concept concerning the organ which arose shortly after the World War. The organ became the musical companion of the movies, the leader of popular songfests, the purveyor of dance tunes and the hits of the day. In the minds of the younger generation, the organ became a glorified jazz band, which was as far a cry from normal as the religious restrictions of the earlier days had been. I remembered, in 1929, when I started my weekly recitals here at Skidmore I used to always offer to play request numbers. The requests from the students were invariably for the numbers they had heard played in the theaters—*Roses of Picardy*, *I Love You Truly*, *Bells of St. Mary's*, and even out and out jazz pieces. I did not include these on the programs, but if there were requests for light selections with real musical merit I would play them—sometimes as an encore—and win another booster for the organ recitals.

However, this popular phase did serve to emancipate the organ from its monastic seclusion, especially in the minds of the younger generation, and open the way for those conscientious artists who saw the organ as the most magnificent of solo instruments, capable of producing, in addition to religious music the best orchestral and symphonic works, and also the lighter classics, including all those gay pieces which can so delight an intelligent audience.

Our best recitalists have shown that the organ has unlimited versatility as a medium for entertainment; it can reproduce symphonic music, it can sing of romance, or it can throw off its dignity and play the clown or imitate the squirrel. And although some of the finest organ music is still religious in character and can lend variety to the concert program, that organist who goes on considering the instrument from the purely religious standpoint is doomed to see his audiences gradually dwindle away. The organist who is primarily a choir-director and cannot



view the organ as detached from its surroundings may still perform a mighty service by helping to improve the deplorable state to which much of our church music has fallen. But if he would play successful organ recitals he must consider the venture from the standpoint of the concert hall and not the church. Our modern audience wants to be entertained and, if the organ recital does not do this, there are always the symphony concerts, the radio, the movies, the theaters and numerous other interests which will offer such entertainment.

To establish the organ recital as an entertainment feature in the community the organist must adopt the same sort of publicity methods as the theatrical promoter uses. He must study his audience to find out what it wants to hear, and he must sometimes sacrifice a bit of idealism in order to satisfy these desires. Also, he must so conduct the recitals that the audience will more and more associate with the organ a large and varied assortment of musical possibilities, and will come to appreciate the better things written for it. And, truthfully, there is more good music for the organ than for any other instrument.

As I have suggested above, there are two types of associations which the people in your audience may have acquired in regard to the organ and organ music. Your own presentation must be based upon these prejudices. If the audience is primarily composed of young folks, you will have to lead them into an appreciation of the organ as a concert instrument capable of more than popular music. If your audience is older, you must convince these older people that the organ can produce more than religious music. My problem in the past five years has been to work with the younger element, and, perhaps, some of the difficulties encountered and the methods used to solve them may help to shed light on how the organist may progress.

Five years ago when I first broached the idea of weekly organ recitals there was hardly an encouraging word from my faculty confreres or the administrative officers of the College. They all stated what were, to them, the obvious objections: 'But no one will come,' 'College students are not interested in organ music,' 'There are so many other things to do that there will be no time to attend recitals,' and so on. But I was determined to try it out and felt that if I could get the people to come once I could keep them coming.

The question of an appropriate time was a problem. People these days are generally very busy, and they will seldom give up an evening of any kind of a music program. Then, in College, there are so many other events demanding attention, such as debates, lectures, dramatic presentations, dances, and study, which despite all the popular publicity to the contrary still does fill many a college student's evenings. I experimented with early evening recitals coming right after dinner. These drew better than the later evening concerts. Finally, I hit upon Monday afternoons at five-fifteen. The combination of an exciting weekend and a busy Monday in classes leaves the student wishing for a period of quiet relaxation, and what could satisfy this need better than an hour of music in the dimly-lighted chapel just before dinner? It was a happy choice, and after a few weeks the students began to look forward to these Monday afternoons. If for some reason the recital was not given, I would always hear from one or another that it was missed.

Another important thing is that the recitals be given regularly at the same time each week. If your audience can plan ahead for this hour each week, it will do so and will remember the time through repeated association. Changes of time discourage the concert-goer.

I remember a series of organ recitals given some years

ago in Syracuse at the First Baptist Church, which is in the center of the business district. They lasted from twelve-thirty on Saturday noons until about one o'clock. People working downtown would finish their lunch by twelve-thirty and want a place to relax before the afternoon's work, so what was more natural than to drop in at the recital? The series was singularly successful.

Do not have the program last more than an hour! I always play about this length of time and the audience goes away wanting more. In that state of mind they are more likely to come back the next week.

I soon discovered that the students preferred that these concerts be entirely informal. They wanted no disturbing influences and also wished to be free to come and go as they liked, with the minimum amount of preparation. They did not come to hear virtuoso playing, but to have an opportunity to temporarily brush aside all the little details of a busy routine and just fill their imaginations with poetic fancies painted by the music. It is essential that every influence which will detract from this free play of imagination and the mood of relaxed enjoyment which it fosters must be eliminated.

For me many a fine recital has been utterly spoiled by the lighting effects in the hall. Nothing is more annoying than glaring lights, either on the organist or on the audience. If the hall is brightly lighted, we forget the music in watching the portly gentleman three rows ahead who is just about to doze off. Perhaps he will drop that gold-headed cane which is just on the brink of slipping from his fingers. And there are always the late folks congregated in the back, not to mention the incongruous combinations of style in clothing one can examine. If the organist is in the spotlight, we become so engrossed in his clever stop-changes, his intricate pedaling, his sudden jumps from one side of the console to the other, that when he finishes we involuntarily applaud just to think that he has succeeded in navigating such a tricky course; meanwhile we have forgotten what it was he was playing. In my recitals, when it is still light outdoors I have no lights at all; if it is dark the lights are dimmed to produce a twilight effect in the chapel.

Another distraction is applause. I cannot imagine what would prompt an audience to applaud for, let us say, the *Andante* from the *Grande Piece Symphonique* by Franck, or Liszt's setting of *Arcadelt's Ave Maria*. At any time applause is bound to break the spell of the music. Of course, you may say the audience wants to express its appreciation to the performer; but the highest form of tribute is silent attention. The music is what the audience comes to hear, not the organist. If only the organist would realize that he is merely the instrument for portraying beautiful thoughts in music to the audience, and would subordinate his own technical mastery or artistic fame to the masterpiece he is playing, more audiences would be impressed by beautiful music. The real music-lover does not need to show his appreciation by loud hand-clapping; he would much rather try to retain the picture of beauty which the music has painted in his imagination. A short note at the bottom of the program requesting that there be no applause is usually all that is necessary. After this custom is established, no one would think of going back to the noisy shuffle which formerly existed between each number.

There is a very concrete way in which the organist can help the listener to visualize more clearly the moods presented by the numbers. That is through the judicious use of program notes. I feel that it is very important for the audience to have a detailed program of the recital in printed form with an explanation of each number. It makes them feel that there is a definite plan behind the

recital and that the organist has himself found something worthwhile to tell about what he is playing. By all means use every effort to have such a program, even if you have to issue it in mimeographed form. In this connection, I should like to point out that even the fine booklet of programs for our organists' conventions do not contain program notes. There is an opportunity here for some excellent foundation work. Material for these notes can be collected from numerous sources—musical dictionaries contain biographical notes on all the composers and there are many histories of music which not only discuss general trends but also pick out individual compositions of the various composers to describe in quite minute detail—and, then, almost any organist must have a reaction to a number after he has worked on it for many months. Ever since my first recitals, I have spent considerable time and effort in the preparation of notes which would make the listener feel that there was some definite thing about each number worth remembering.

Each piece on the program expresses a definite mood or impression and it is the player's job to get this impression over to his audience. We all know it is indeed seldom that we ourselves feel this mood the first time we try over a new number, but after long association and familiarity with the music it begins to mean something very special to us. Are we not a trifle optimistic in thinking that the person who has come to an organ recital and hears the number for the first time will immediately feel this mood without some assistance? And here is the province of the program note. By preparing him beforehand, it must help the listener to arrive at an understanding of the mood which the piece expresses. And the organist must make the numbers sound the way he has described them! If you have called a piece "majestic and impressive," you must play it in a way that will convince the audience that it is majestic and impressive. Your written description helps the listener to feel that he knows what is coming; one always likes best those things which seem familiar.

For example, let us look at the following: you are playing the Fugue in G-minor by Dupre. What would the ordinary concert-goer think about if he merely saw the title on a program? It would run something like this: "Well, there is another of those dry fugues. It probably just goes on and on, arriving no place at all; and Dupre—Let's see, a modern—likely a lot of discords. Perhaps I had better skip this recital." But then he turns to the program note: "This gay and enjoyable work must convince the most skeptical that the contrapuntal forms, which have often served in the past as vehicles for tedious pedagogical expositions, can become imbued with vitality and renewed vigor under the touch of the master who has the skill and background of the finest musical traditions coupled to a profound understanding of modern harmonic and tonal technic." And the reader would attend the recital to be convinced. If you know this delightful work, you know that he would come away convinced.

If you can distribute your programs before the recital, these notes will be your best press-agent. I have a most favorable arrangement. The vesper service and the organ recital appear on the same program. This means that, since attendance at vespers is compulsory, every student has a chance to read the program notes for the organ recital to be given the next day. If these notes are well done, they cannot fail to arouse interest in the recital.

As to publicity throughout the community, you must take an aggressive attitude. It is not enough that your recitals are well planned and entertaining. You must

let people know about it. Enlist the aid of a musical friend who has literary or journalistic talents. Encourage him to write pre-views of the concerts and have them appear in the local newspapers. Give him material about the numbers, the organ, the organist, music in general, in fact anything that will draw attention to the organ recital. After the recital, always see that there is a critical review. Ask this reviewer to be candid. Have him tell why he did not like certain numbers as well as why he did like others. Ask him to write from the standpoint of the audience, not the musician. Such a review will arouse more interest in the recitals, and, in addition, will help you to make up better and better programs. You must not be afraid of criticism, but take it for what it is worth and profit by your mistakes. Also, use bulletins to display programs or encourage announcements in regard to the recitals. People expect good things to be advertised.

As time goes on, if you continue to appeal to the varied elements of your audience it will not only grow in numbers but it will gain more and more in appreciation until you yourself will be surprised by the demands it makes upon you. It is a case where by giving we gain more than we had bargained for! What has brought this home to me in my own work is the amazing fact that after five years of steady effort I can now present the complete works of Widor in a series of recitals and have even larger audiences than for my regular programs with their varied content. And most of the attendants are college students! I think it only fair to say that I believe the contents of each Widor 'symphony' contain more of the elements of true program-building than the majority of programs of miscellaneous pieces which are being played every day. The arrangement of the movements in each of these 'symphonies' is worth careful study.

And now let us consider for a few moments the arrangement of the program itself, for in the long run the success of your recitals will depend on the pleasure your music gives to the audience. The numbers you play and the relative position of those numbers on the program make a tremendous difference in the reception they will receive. It seems to me that many concert players fail to realize that they are playing for a heterogeneous group which has quite varied likes and dislikes. Each individual in that group has his or her own preferences and the player's task is to give something which will appeal to each member of the audience. You cannot play entirely for the cultured musicians in your group or the ordinary listener will think you are 'high hat' and scholarly. On the other hand you cannot play all light or sentimentally trashy pieces and expect to build a true appreciation of the best that the organ can offer the music-lover. It all comes down to a consideration of what constitutes a good compromise. Let's pick out certain types from our audience and see just what would appeal to each.

Of course there is the true music-lover, the critical concert-goer, who knows and loves the larger Bach things, the worthy fugues and sonatas, and the technically thrilling classics which have been the basis of organ programs for years. We cannot leave him out and we do not want to, for these old masterpieces are inspiring and thrilling to the layman as well as to the trained musician. But the layman cannot take such large doses of them as the addict. These more intellectual things should be used sparingly and set off by other types of pieces simpler to follow and easier to listen to.

There should always be a place on the program for the kind of piece which appeals to a group that I always picture in my own mind in terms of a gentle and perhaps a bit sentimental old lady. She wants to hear something



with a tune, a smoothly-flowing melody which seems comfortable and human. It does not necessarily need to be popular or sentimental. There are numerous worthy pieces of this nature: the Fountain Revery by Fletcher; Song of the Basket Weaver, Russell; Prize Song from the Meistersingers, Wagner; Nocturne, Grieg; and the lovely Andantino by Franck, to mention only a few. This type is a bit wistful in its appeal.

Another large section of your audience associates its music with the orchestra. These folks love Beethoven, Wagner, Schubert, or Sibelius. There are beautiful arrangements of orchestral music which in some cases are almost better on the organ than in their original setting. Look at the splendid things Edwin Arthur Kraft has given us, and many other of our American organists too. Some of my best-liked and most popular selections are symphonic arrangements. I have in mind Les Preludes, Liszt; Finlandia, Sibelius; the Afternoon of a Faun, Debussy; Good Friday Music from Parsifal, Wagner; Pomp and Circumstance, Elgar; and the Unfinished Symphony by Schubert. I think every well-arranged program should include a famous orchestral transcription.

And while we are on arrangements let me urge you not to neglect the wealth of beautiful piano and vocal music which often gains much in tonal depth and beauty through organ treatment. Why deprive your music lovers of such masterpieces as the Chopin Nocturnes, the Brahms "Lullaby," Grieg's "Ich Liebe Dich," or Schubert's "Ave Maria" and "Serenade?"

And by all means find something for those to whom music is a joyful muse, those to whom music means laughter and dancing. Life is a serious enough business and as your audience sits listening to the organ it wants to escape from its cares and worries and feel that after all life is not all work. Let them romp through sunny green fields to the tune of a gay pastorale or a joyous scherzo. Let them laugh at Nevin's Tragedy of a Tin Soldier, or chuckle at the pert antics of Weaver's Squirrel. And in the same category I would place the delightful Echo by Yon, the Flight of the Bumble Bee by Rimsky-Korsakoff, and the Nutcracker Suite by Tchaikowsky. Here too are the dainty gavottes and minuets, the sprightly gigue and sicilienne of Handel, Martini, Widor, Vierne—in fact too many to mention. All the greatest composers seem to have realized that the making of music is a joyful craft. I must recommend to every organist the sparkling Sketches of Schumann! They are all grand concert material.

Then there is the martial spirit in folks which calls for satisfaction, and what instrument can pour out a majestic volume of rhythmical sound the way the organ can! Whenever I go home for a visit and ask my father what he would like to hear, he always says, "There is nothing like a stirring march." And I know lots of men especially who enjoy such a piece more than anything else on the program. You do not need to play a cheap march either. There are gorgeous processions and grand choruses. Try some of the following and see what happens: Marche Pontificale from the First 'symphony,' Widor; Grand Chorus Dialogue, Gigout; Pomp and Circumstance, Elgar; Marche Slav, Tchaikowsky; Grand Chorus in B-flat, Dubois. And there are numerous majestic finales to sonatas and symphonies in this general style.

Now, to add spice to your program call on the moderns. The younger listeners especially like these more discordant numbers. Perhaps they are nearer to the modern struggle and spirit of unrest than their elders. Certainly one fiery piece can spoil the program for no one, even the most conventional. Play some of the fine things by

Reger, Karg-Elert, Dupre, Vierne, Sowerby, Edmundson, Willan, and Tournemire.

And then when you have given each group its favorite you can expect that they will listen to your favorite, and they really do want to hear those inspired creations which we only grow to know after we have worked with them and heard them repeatedly. I refer to the great masterpieces for the organ such as the Widor 'symphonies,' the Guilman Sonatas, the Bach Preludes and Fugues, the Franck Chorales, and such pieces as the Liszt Prelude and Fugue on Bach. These will sound even better because of the contrasting numbers woven into the program around them, and as time goes on your audience will grow until it demands more and more of the better things. I recall that after my first playing of the lovely Chorale in A-minor by Franck, I talked with the wife of one of the members of the music department concerning the program. She was an experienced musician but expressed the opinion that the Franck Chorale seemed to "wander about a great deal." I played this number at various times and two years later, after one of the recitals on which it appeared, she came out after the recital and I was particularly impressed when she said, "I think that Franck Chorale is one of the loveliest pieces I have ever heard." I do not believe she really remembered the first time she had heard it. This seems an excellent instance of the way a piece may grow upon the listener after many repetitions. But remember you always have new members who have not yet grown up to a full diet of these masterpieces.

If, on your program, you have chosen numbers from each of the above categories very little more need to be said concerning variety of material. There could be no more contrast of content in any program than one containing at least one representative of each of the types I have suggested: a classic in severe style, a melody piece, an orchestral transcription, a gay tune sparkling with fun or brimming with humor, a martial allegro, a fine modern piece, and a great organ masterpiece. You must decide the proportion of each according to the kind of audience you have to deal with and the best way to find out is to ask as many as you can which numbers they liked best. This will give you a cross-section of opinion which will help you immensely in building future programs.

An important item concerning the program is the arrangement of the numbers as regards order of succession. You may have a fine selection of pieces but unless each one sets off the numbers on either side of it some will lose in their effectiveness.

Contrast your schools of composition. Set off your classic selection with one which expresses a different musical tendency. Avoid placing two numbers of similar harmonic style next to one another, even when their mood is different. If you have a melody piece which uses modern harmonies, separate it from your brilliant modern finale with a gay scherzo or pastorale in the romantic style. Each will then supplement the other. Contrast is more important than unity in a short music program. It is even a good plan to startle the audience sometimes by the suddenness of your change of attitude. On one of my recent programs I followed the Tournemire Piece Symphonique with the Clown by Nevin. The humor of the latter was inestimably greater because it so quickly followed the mystic impression created by the Piece Symphonique. The modern audience is keenly aware of the effectiveness of such contrasts and enjoys the music much more.

Your registration can also make a great difference in the effectiveness of a program. Know all the possibilities of your instrument and avoid using one general type of



tone-color to the exclusion of others. I recently heard a program in which the recitalist played almost every loud passage on the same combination which he had set on a piston. Also, in many cases he closed the shutters for softer effects. Before the evening was over I was tremendously bored with the whole thing, although from a purely mechanical standpoint the numbers were extremely well played. I might also say that in this program he confined himself almost exclusively to the louder pieces of Bach which did not add to the variety of effect. I have often changed the entire registration of a certain number because, in the program, it occurred between other numbers which used the same general tonal combinations. After a full-organ effect, the soft flutes or strings are most enjoyable, or perhaps a soft solo reed. Vary your solos. If you have just had a Clarinet solo, try a flute, or a soft Diapason, or better yet a mixture. One of the loveliest solo stops on my organ is a three-rank-mixture on the Great, used all by itself. Try a few unusual effects and increase the tonal palette of your organ. Have you ever used the French Horn for chord successions? It is sometimes most colorful. At any rate avoid using the same general type of tone in two successive numbers.

Alternate your soft and loud numbers. Good places for the latter are at the beginning or at the end. If you have a long piece with lots of variety which requires considerable attention on the part of the audience, place it in the center of the program. It is well to serve the main course of your musical bill-of-fare in the center of the meal. It will be much more effective there. If it is last, all the early part of the program seems to fade in comparison; if it is first, the remainder of your program loses purpose and strength. You can often establish a new and striking number by placing it in this advantageous position.

The following three programs illustrate just how programs could be made to carry out these suggestions. The second program consists entirely of numbers selected by the students at Skidmore College, and yet even with these numbers it has been possible to arrange a program so that it satisfies almost all the suggestions I have made in the foregoing paragraphs.

## I.

Corelli, Suite in F  
Fletcher, Fountain Revery  
Schumann, Sketch Cm  
Sowerby, Carillon  
Bach, String Con. Dm: Aria  
Gigout, Grand Choeur Dialogue

## II.

Bach, Passacaglia  
Palmgren, May Night  
Wagner, Parsifal Vorspiel  
Rogers, Scherzo Em  
Ravel, Pavane  
Elgar, Pomp and Circumstance

## III.

Handel's Concerto in F  
Brahms, Lullaby  
Seder, Chapel of St. Miguel  
Liszt, Arcadelt Ave Maria  
Korsakov, Flight of the Bumble-Bee  
Dupre, Cortege and Litanie

It may appear to the reader that some of the points I have brought out in this review are of small importance, but it is only by attention to the minute details that artistic results can be achieved.

Until recently an audience could be assembled for almost any kind of a public function, but now there are so

many ventures bidding for support that only those with a large amount of entertainment appeal can hope to survive. The modern audience, accustomed as it is to having its entertainment served to it in the most enticing form by movie producers, radio program-makers, and theatrical managers, cannot help comparing your presentation with these. Unless you have attended to all the little things which will make the program more understandable and enjoyable, you will be working at a disadvantage even though your music itself is of the highest artistic nature. We are all anxious to instill in our public a greater appreciation of the better music and if the "high pressure salesmanship" methods employed by the entertainment promoters can sell people mediocre entertainment, why can we not adopt more of these methods to encourage better patronage of good music?

By concentrated effort and careful attention to all the details which go into the building of a successful organ recital, we can bring the organ to its rightful place as the greatest of solo instruments. But we must look ahead instead of back and we must discard some of our cherished prejudices and replace them with modern publicity methods and a new psychological approach to the audience. If, in this way, we can interest more and more people in the organ and in better music in general, the end certainly more than justifies the means.

## —NOTE—

Examples of Mr. Saxton's program-notes and additional programs will be found in the present issue by consulting the index.



—PIETRO A. YON UNDER LABERGE  
DIRECTION—

An event of prime importance to the whole organ world is the addition of Pietro A. Yon to the unbeatable list of concert organists under the expert management of Bernard R. LaBerge. As T.A.O. readers know, Mr. Yon's recitals have been to the organ world what Paderewski's have been to the world of the piano. As a concert organist he has no superior. One of his aversions is the transcription; he never has played and he never will play a transcription on one of his recitals. He agrees with those of us who believe that no matter how splendid a transcription may be, the only way to develop a genuine organ literature is to use genuine organ compositions.

If we are not mistaken, it was Mr. Yon who broke the ice and ventured an organ recital in New York City to a paid-admission audience. I myself have been to his recitals on such occasions when applause was not enough and the audience voiced its enthusiasm by shouts of acclaim such as the organ had never aroused before. One of the numbers with which he did it was a Bach Toccata and Fugue. At the other extreme is his success with such dainty bits as his own Echo, Minuetto Antico, or Primitive Organ. He is the only organist who ever dared go into the vast Carnegie Hall for a paid-admission organ recital.

Upon being appointed organist and director of music of St. Patrick's Cathedral, New York, Mr. Yon's concert activities were temporarily lessened, though every season he has made tours to various sections of the country. Since his arrival in America a third of a century ago he has maintained his studio in Carnegie Hall where he has his own 3m Kilgen organ, not so much for personal practise but rather for his extensive list of organ pupils. It is a cause for rejoicing that his superb concert ability is at last to be fostered by such an indefatigable expert as Mr. LaBerge.—T.S.B.

# A Silbermann 221 Years Old

An Organ Builder who Tuned Right Through a Church Service and Whom Bach Delighted To Torment When Playing His Organs

By the Hon. EMERSON RICHARDS



LAST MONTH we left the reader with the story of how Gottfried Silbermann became the father of modern sales-talk by his recital to the Leipzig Paulienkirche of his profound sentiments in desiring to build an 8000-thaler organ for only 2926 thalers, and how his grief at the loss of that contract was considerably assuaged by his being selected to build an organ for the Dom (or, in English, Cathedral) in Freiberg. The original Dom organ had been built in 1502 and by the beginning of the eighteenth century it had fallen into such disrepair as to be practically useless, and agitation on the part of the Cathedral organist resulted in proposals for either the rebuilding of the old organ or an entirely new organ. In June 1710 Silbermann submitted his proposal for an organ of three manuals and pedals and on October 8, 1710, the contract between the municipality and Silbermann was executed. The contract provided that the organ should be completed within two and a half years. Silbermann was to receive 1500 thalers in cash and board and lodging for himself and workmen during this period. The municipality was to furnish the case-work and apparently the major part of the materials.

The contract proved to be a losing one and Silbermann's cash remuneration was later raised to 1850 thalers. The total cost of the organ amounted to 4150 thalers. The work was completed in August 1714 and was examined by Kuhnau and Bestell who apparently found it satisfactory. The dedicatory festivities began with a banquet at the home of Mayor Albert on Sunday, August 20, 1714. A recital by the Dom organist, Elias Linder, followed.

## FREIBERG: DOM Organ of 1502

PEDAL		
16	Principal	4
8	Octave	4
2	Cimbel	3
VII	Mixture	2
OBERWERK		1 1/2 Klein-Quinta
8	Principal	- Zimbel
4	Octave	- Regal
4	Schweizerpfeifen	BRUSTWERK
XII	Mixture (9r-12r)	4 Kleingedackt
RUCKPOSITIV		2 Kleinprincipal
8	Grobgedackt	- Mixture Cimbel

In 1717 Silbermann changed the reeds in the Posaune Bass and in 1738 carried out some repairs occasioned by other structural work going on in the Cathedral. Beyond cleaning and tuning, little has been done to the organ since. In 1814 the centenary of the organ was celebrated with due formality. A second celebration occurred in 1863 and even the outbreak of the World War did not prevent the celebration of the second centenary in 1914.

The Diapason chorus is characteristically Silbermann, of exceedingly beautiful quality. The Gedacks and the Rohrflöten are also well worthy of remark. The Viola

## FREIBERG: DOM Silbermann Organ of 1714

PEDAL		OBERWERK (Top clavier)	
32	Unterstanz w	8	Principal t
16	Octave Bass	4	Prestant t
	Principal Bass t		Spitzflöte t
	Sub-Bass w		Nasat
8	Prestant m	3	Octave t
4	Superoctave m	2	Tertia m
VI	Plein-Jeu (4')	1 3/5	Echo Cornet m
16	Bombarde w	V	Mixture t
8	Trombette m	III	Cymbel t
4	Clerung t	II	Portun t
HAUPTWERK (Middle clavier)		8	Vox Humana t
16	Portun		Krumb Horn t
8	Principal et	BRUSTWERK (Bottom clavier)	
	Viola da Gamba m	8	Gedackt m
	Coppel or Gedackt	4	Principal t
4	Prestant t		Rohrflöte t
3	Quinta m	3	Nassat m
2	Doublette t	2	Octave t
1 3/5	Tertia m	1 3/5	Tertia m
IV	Mixture t	1 1/3	Quinta m
III	Cymbel t	1	Sufflot t
V	Cornet	III	Mixture t
8	Trombette t		
4	Trombette t		

Materials are indicated by the customary abbreviations, 'et' meaning English tin. The gravest rank of the Pedal Plein-Jeu is 4'. In the Hauptwerk the 16' Portun has treble pipes of metal, with oak for the bottom 17'; 8' Coppel has its bass octave of wood; 8' Trombette uses metal for the low octave; the Cornet contains both the 12th and 17th and begins at middle-C. In the Brustwerk the 1' Sufflot was inserted by Silbermann though not in the contract. Among the mechanicals were ventils for each of the three manuals, a Tremulant, and manual couplers. Manual compass was from CC to c<sup>2</sup>; the pedals from CCC to C; bottom c-sharp was missing from manuals and pedals.

da Gamba is more reminiscent of a Gemshorn than string. The Mixture is a fifth-sounding Fourniture of four breaks. The Cornet is of the mounted variety, standing on a separate chest above the main soundboard. The Echo Cornet is enclosed in a box, like a swell-box but without louvers. Most of the Pedal-work including the 32' is on the front right side of the organ, with the Hauptwerk to the left, the Brustwerk and the Oberwerk on stages above. The framework of the organ is massive, consisting of great oak beams rather roughly hewn and at least 12" in diameter. The organ is still tuned in unequal temperament and there is some question whether the pitch has not been lowered.

It was a cold, rainy afternoon when Willis, Steinmeyer, Poister and myself sought entrance to the Dom. We had been advised by Herr Jahmlich's brother, of the Dresden organ-building family, that we would find Jahmlich engaged in cleaning and repairing the organ. The church was locked, and the Koster who lived nearby was not inclined at first to admit us, but after considerable



FREIBERG: DOM

A console two centuries old and still doing duty. Silbermann built the Dom organ in 1714. This console is set into the front of the case and is furnished with hinged doors which close to entirely conceal it. "The large knobs in the left and right keycheeks are the couplers. The player grasps the knobs firmly in each hand and pulls the entire key-frame forward, thus coupling the manuals. Oh yes, some one will want to know what the knobs on the lowest manual couple. The pedals, my dear Mr. D. Thomas, the pedals."

debate he agreed to convey a message to Herr Jahmlich that we were without. Instantly Herr Jahmlich came hurrying to meet us. He is an organ builder of the old school, very active considering that he is in his eightieth year, boasts a flowing white beard and notwithstanding that he was engaged with the reparation of the organ he was attired in a frock coat, a rather extraordinary attire for an organ builder.

I had found the Jahmlich brothers very helpful in examining the Silbermann organs, which have been largely left in their care. They have a considerable factory in Dresden in which they attempt to keep alive the Silbermann traditions. The chest and action they employ are of a type not found in America. The chest is electro-pneumatic but the puff-pneumatics which actuate the pipe-valves are placed outside of and underneath the chest. A wire runs from the puff-pneumatic through the bottom-board of the chest to a valve which admits the chest-wind through a series of circuitous borings to the pipe-foot. This type of chest is rather common in Germany but from our viewpoint is obsolete.

When we reached the organloft we found that Herr Jahmlich had gotten himself into a difficulty which could not occur in America. He had had all the pipes out of the organ for cleaning and repair. The workmen were engaged in putting them back and Jahmlich had just started to tune and regulate when he discovered to his horror that he had forgotten how to lay a bearing in the Silbermann unequal temperament. He had been delving into some formidable-looking volumes in an attempt to get the matter straight but without much success. Of course, he had many times tuned both this and other Silbermann organs in the old temperament but apparently had not for many years been obliged to reconstruct the bearings and through long disuse the old gentleman had forgotten the knack of doing it. Luckily Steinmeyer had recently been up against the same problem and was able to set matters right, much to the relief of Herr Jahmlich and the glory of the organ.

It might be well at this point to discuss the matter of the Silbermann tuning. The statement is rather loosely made that the Silbermann organs in common with the old classic organs are tuned in unequal temperament and we have assumed that unequal temperament meant that

the thirds and fifths were tuned perfect according to the natural harmonic structure. This limits the number of keys that may be used satisfactorily. In many keys the clash between the perfect thirds and fifths and other notes in the chord becomes almost unbearable to a sensitive ear. This clash is called among organ builders, the wolf.

There had been a debate going on for nearly a century concerning this matter of temperament but it was only through the example and leadership of Bach that the tuning of keyboard instruments in equal temperament became the accepted method. Gottfried Silbermann clung steadfastly to what is called unequal temperament in the tuning of his organs and was naturally the center of considerable controversy. The first evidence of this collision with musical authority appears to have occurred between Silbermann and Mattheson in 1717 when the celebrated Hamburg musical authority wrote a rather sharp letter to Kuhnau in which he said that if Silbermann "could not work in equal temperament he should not pretend to do so from a pretense of artistic reasons but should admit that it was due to ignorance." Mattheson, however, was unjust to Silbermann in this regard, as Gottfried had what appealed to him as good reasons for continuing to work in his own temperament. The principal ones were that it would mean the practical rebuilding of all the then existing organs, and that, played in favorable keys, an organ does sound better if tuned in unequal temperament. It must be remembered that only keyboard instruments are tuned so as to be actually off the true pitch; orchestral instruments and the orchestra itself play in true pitch, which would be tantamount to playing in unequal temperament.

In chorus work there has always been an unsuspected difficulty in this regard. When one is singing to the accompaniment of a keyboard instrument tuned in equal temperament, the voice naturally follows the pitch relations of the instrument. When singing to the accompaniment of orchestral instruments the voice is obliged to follow the true intervals. I have no doubt that not a little of the freshness and beauty of the choruses we hear in the recent revivals of the "B-Minor Mass" is due to the fact that the choristers are singing in absolute pitch. With the revival of interest in unaccompanied (mostly



miscalled a-cappella) singing we find this difficulty creates some confusion. Some persons accustomed to singing with the piano or the organ are naturally inclined in singing unaccompanied to temper the intervals accordingly, but if the singer or some of those about him have an ear for true pitch it will not be very long until they will have gravitated to true pitch and therefore unequal temperament, or until a diversity within the group occurs and the pitch becomes confused, giving the impression of bad tone-production.

In trying to collect some exact data upon this question of temperament, I have discovered that the Silbermann system was probably not identical with normal unequal temperament but that he had devised a system of his own which was a compromise between unequal and equal temperament. This may or may not be so. Practically everything that I have been able to find on the subject is written in colloquial eighteenth-century German which makes it exceedingly difficult to translate and one is never quite sure of the exact import of the translation once it is accomplished. The situation is very much like reading Addison or Pope or Swift. The real meaning is very frequently far different from the apparent import of the words.

We know that Silbermann spent an enormous amount of time upon the finishing of his organs. The pipes were of course voiced virtually in the organ and were regulated and tuned with great care by Gottfried himself. He stipulated in his contracts for uninterrupted use of the church while he was engaged in this part of the work, requiring that the church services be cut to a minimum and that he have access to the edifice both by day and by night. On more than one occasion his insistence on this point brought him in collision with the church authorities. While engaged on the Sophienkirche organ in Dresden he continued tuning right through the church service. Remonstrance was of no avail and the church authorities had to appeal to the consistory. To the secular authority Silbermann acceded, while stubbornly refusing to recognize the church. The pastor, however, in the end had his revenge for on the morning of the dedication he preached from the text: "Ein jeder lern sein Lection, so wird es wohl im Hause stohn"—"Let everyone learn his lesson and all will be well in the House."

Silbermann's reluctance to change his temperament naturally brought him into opposition with Bach who was the chief proponent of equal temperament. The stories, however, that the two masters quarrelled over this question cannot be substantiated. The fable is quite current that when Bach got the opportunity he would play one of Silbermann's organs in the remote keys and with his usual ingenuity make the wolf so excruciating as to fairly drive Gottfried out of the church. This story cannot be authenticated but there is some probability that it is true, considering the characters of the two men.

I have said that it does not seem quite clear whether Silbermann did tune the thirds and fifths exactly or whether he humoured them to some extent, but not to the point necessary in equal temperament. Sorge in his work, *Master Organ Builder* (1773), attacks the Silbermann temperament and so far as the colloquial German can be unravelled seems to imply that Silbermann used a system of his own. In this connection he remarks:

"How does the triad As-C-Es sound of itself and with other instruments and voices? Just as if the devil was performing a duet with his grandmother, for the quinte As-Es has the ague and terz As-C has the gout!"

Later he says: "Silbermann's temperament cannot withstand the present opinion of impartial and experienced musicians."

Sorge himself was not in the confidence of his contemporaries and these quotations are reiterated for the purpose of showing that the Silbermann temperament was not necessarily unequal temperament. Flade is authority for the statement that "none of the Silbermann organs are at present tuned in the Silbermann temperament," so that it cannot be proved just how effective this temperament was; but it seems hardly possible that the Saxon musical authorities would have universally approved and praised Gottfried's organs if they had not been satisfied with his tuning methods. It should be remembered that the French were for a long time unreconciled to equal temperament and Dom Bedos dubbed the advocates of the new temperament "mathematicians." Flade in defending Silbermann on this point says:

"All the reasons against the application of the new temperament to organs were certainly known to Silbermann and if he used the old method he did it, not from stubbornness or lack of understanding, but because the ancient temperament seemed to him more effective. Silbermann would not surrender the advantages of the old satisfactory method for the doubtful good of a new one. In the old temperament there was one wolf even though a big one; in the new there was a whole nest of younger wolves and in addition a swirling and scratching of supplementary tones, especially among the smaller pipes."

It was not our good fortune to hear the complete Freiberg ensemble on my last visit, due to the fact that some of the pipes were still not in place and the main choruses had not yet been tuned. The condition of the organ did, however, give us a splendid opportunity to examine the interior of the organ and the pipework in detail. The organ was laid out on a very commodious scale. The chests themselves were large and the pipes given every opportunity to speak to best advantage. Stairways were even provided to the various chest-levels. All the wood pipes seemed to be original, judging from their color and condition.

The Diapasons stood on  $3\frac{1}{4}$ " wind and were cut up very high for the wind, the ratio being one to three. In the tenor part of the unison Diapasons and up to middle-C the tone is mellow and stately with only a reasonable but not exaggerated harmonic development. Above middle-C the notes become deliberately much more edgy, but not unduly so. These Diapasons are distinctly pleasant in character, more like the old English Renatus Harris Diapasons. They are not like any American Diapasons that I know of. Above the unison Diapasons the chorus becomes progressively brighter. Thus the Octave is much more powerful and brighter than the unison, and the upper-work maintains the same tonal ratio.

The reeds employed the French type of schallot. The Posaune bore evidence of revoicing. Willis again found leather on the reed basses and insisted that this could not be original. Herr Jahmlich, however, stubbornly insisted that the leather always had been there during his lifetime and that of his grandfather, which would take us back well over one hundred years to a period that is supposed to be much earlier than the time when leather was first used on reed stops. Herr Jahmlich was of the opinion that Silbermann was responsible for the leather and if so, the custom of employing this rather dubious device is much older than we had reason to believe.

When we emerged from the Dom, night had already fallen. The damp chill of the drizzling rain had penetrated the unheated Cathedral and notwithstanding our exercise in climbing through the organ we were thoroughly numb. Across the little Platz from the Dom we encountered the Golden Porte, an inn that appeared to be as old as the Cathedral itself. There we found characteristic German cheer that soon made our long motor ride back to Leipzig endurable.

(To be continued)

#### —COVER PLATE—

The Silbermann organ in the Dom (or, in English, Cathedral) in Freiberg, built in 1714 and still in use, is shown as our cover-plate. "Decorated in white and gold, with the carved work heavily gilded, this case is characteristic of Silbermann and the most distinctive object in the Cathedral. The World War did not prevent the celebration of the instrument's second centenary in 1914."

## The McAmis Studio

Hugh McAmis Installs 3m Moller in His Own Studio in New York City



I NOMINATE for a chief position in the hall of fame Mr. Hugh McAmis, church organist, concert organist, teacher—a man who knows success cannot be won by wanting but only by doing. While the rest of us keep on wanting, Mr. McAmis goes out and does it. He does what most of us would likely call the impossible: he opens a studio in New York City and buys his own three-manual organ. And to make it even more difficult to understand, he doesn't reserve for himself the pleasure of playing it for the guests assembled for its opening but gives that honor to his friend Mr. Virgil Fox who played:

Shelley, Fanfare d'Orgue  
Bach, Good Christian men rejoice  
In Dulci Jubilo  
Fugue a la Gigue  
Marchand, Fond d'Orgue  
Guilmant, Finale  
McAmis, Dreams  
Dupre, Bretonne: Fileuse  
Handel, Con. F: Allegro  
Sowerby, Pageant

To go back to the beginning, Mr. McAmis began in San Antonio, Texas, and after noting what the world was like in general he learned to play the organ and then went to Paris where he lived and worked for several years, sending back to America through these pages a series of most interesting impressions of the organists and organs of Paris. Then the M. P. Moller organization built an organ for San Antonio and Mr. McAmis came back to America to become municipal organist for several seasons.

The next move was to New York City, where he remained several years as an innocent bystander before joining the chain-gang that marches regularly on a Sunday morning to an organ-bench somewhere, it being Mr. McAmis' good fortune to acquire a Hall organ, then new, in All Saints' Church, in that beautiful suburban residence center at Great Neck, Long Island, and there he still remains. Judging by what that Church is now doing for him, he will be there

for some time, but of that we are not at liberty to tell more at the moment.

Last fall Mr. McAmis secured a studio on the top floor of the Sherman Square Studios, at 160 West 73rd Street, overlooking much of the New York skyline. "It is quite impressive to be listening to the music of an organ and see the bustling City out of a fifteen-foot window." Dec. 5 the new Studio and its organ were presented in their formal bow, under the soft light of the candles in hand-wrought Louis XIV candelabra on either side of the carved grille, and with the benign influence of champagne-punch and antique silver trays the evening carried on beautifully till 1:30 the following morning.

The studio is 21' 6" x 15' 6", with a 12' ceiling; the organ is built into the adjoining room, with the console in the studio proper. The woodwork is all mahogany, to match the furnishings. The blower-room is especially insulated, the blower resting on rubber blocks. Sherman Square Studios are especially equipped for musicians; there are two walls surrounding all studios and the floors are made of special wood blocks on a felt support. The McAmis Studio has the added attraction of a corner position.

"The idea of the whole organ," says Mr. McAmis, "was to get a console with all the gadgets for the use of students and for my own practise. The present layout at a future time can all be put into the Swell and another chamber added for the Great and Choir. At present the whole organ is in one chamber, though there are two crescendo-shoes for the use of the students—when playing on the Choir, use the Choir shoe, when playing on the Swell, use the other. Although the organ is unified, each manual has a distinct tone of its own; the Swell is reedy, the Great is of Diapason quality, and the Choir is an accompanimental manual. Everyone who originally rather scoffed at the idea has been quite amazed at the actual results. As a matter of fact, I am myself."

How does it feel to be comfortably established in such a studio in the heart of the great city and own your own organ? "I am very tired already and the season is only a third over," wrote the owner. And so off he went to San Antonio. But not entirely to rest, for a master-class of pupils awaited him there and gave him a week of strenuous work.

The story of Mr. McAmis' success is not exactly the record of a man playing the organ and directing a choir for a church. It includes also some of the other all too rare attributes—the willingness to wait till the right opportunity presents itself, and then the ability and the personality to make the most of it. His work in Great Neck began with the church, but it soon extended to the realm of private recitalist in the homes of the wealthy, and to the pleasant if not always directly-profitable work of choral conductor; and along with these activities the field of teaching presented itself for whatever limited cultivation the artist deemed it wise to undertake.

But the climax would seem to be the suave courage of a man who would plan and achieve any such studio equipment as now stands to his credit. Of all days, these were not the ones for it; no doubt all his friends told him that. But this genial, tall, thoroughly alert and progressive artist knew better. It is a sign of a new day for the organ world when men score such records. There ought to be several hundred of them in a city like New York but we fear there are only three.—T.S.B.



NEW YORK, N. Y.  
HUGH McAMIS STUDIO  
M. P. Moller Inc.

Opened, Dec. 5, 1934.

Guest-recitalist, Virgil Fox

V-7. R-7. S-32. B-22. P-470.

PEDAL 4": V-1. R-1. S-6.

EXPRESSIVE

16 BOURDON 24

Gemshorn (S)

8 Bourdon

Gemshorn (S)

5 1/3 Bourdon

4 Gemshorn (S)

3 preparations

GREAT 4": V-1. R-1. S-10.

EXPRESSIVE

8 DIAPASON 85m

Chimney Flute (S)

Gemshorn (S)

4 Diapason

Chimney Flute (S)

2 2/3 Chimney Flute (S)

2 Chimney Flute (S)

8 HARP

CHIMES C-C 12

4 Harp-Celesta

Tremulant

1 preparation

SWELL 4": V-5. R-5. S-11.

16 GEMSHORN tc 93m

8 CHIMNEY FL. 85m

Gemshorn

GEMS. CELESTE tc 49m

4 Chimney Flute

2 2/3 Gemshorn

2 Gemshorn

1 1/3 Gemshorn

8 TRUMPET 85

VOX HUMANA tc 49

4 Trumpet

Tremulant

2 preparations

CHOIR: S-5.

8 Chimney Flute (S)

Gemshorn (S)

Gemshorn Celeste (S)

4 Gemshorn (S)

1 3/5 Gemshorn (S)

Tremulant

4 preparations

COUPLERS 22:

Ped.: G. S-8-4. C.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 20: P-4. G-4. S-4. C-

4. Tutti-4.

Manual combons are on second-touch, to operate the Pedal combons.

Full-Organ and Pedal combons are operated by thumb-pistons and duplicated by toe-studs.

Crescendos 3: S. C. Register.

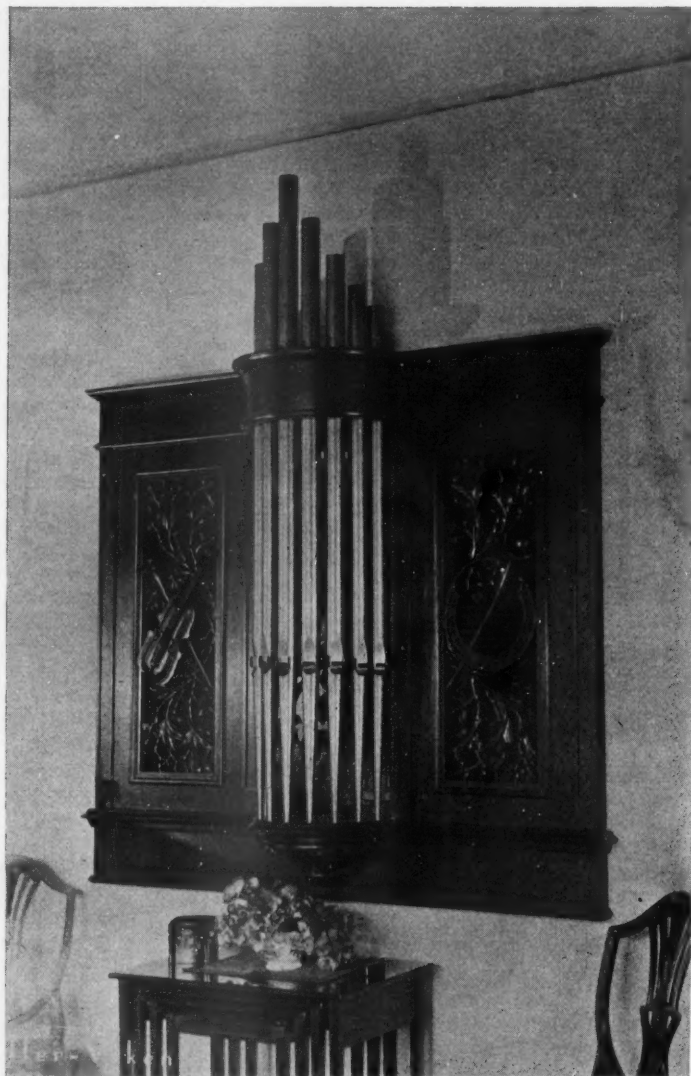
Reversibles: S-P. S-G. Tutti.

Tutti-cancel.

Solid music-rack.

Percussion: Deagan.

Blower, 1 1/2 h.p.



McAMIS STUDIO ORGAN

Pedal Bourdon borrows 8 pipes from the Swell Chimney Flute. Low octave of the Pedal Gemshorn is for later installation.

The instrument as herewith represented is rather intended for temporary than permanent use; it is planned to place all the present pipe-work in the Swell Organ later on, when new Great and Choir divisions will be installed.



—PALMER CHRISTIAN—

is on leave of absence from the faculty of the School of Music of the University of Michigan to spend the remainder of the music season in New York, London, and Paris. Mr. and Mrs. Christian left Ann Arbor early in February, are spending a month in New York, and will sail early in March for Paris, going to London in April. Last year these

columns told how by Mr. Christian's influence one of his pupils had obtained leave of absence from his church during the busy music season in some of our largest cities; this year the University grants the same invaluable privilege to Mr. Christian. Upon his return to America he will resume his recitals at the University and conduct the organ classes in the University's summer master-courses, further details of which will be given next month.

—ONE FOR MR. BIGGS—

"Our recital by Mr. Biggs on Jan. 26 was a huge success; we had a fine audience and his program was to their liking—he played it splendidly. He is certainly sure of a big welcome if he ever comes our way again," wrote Wm. J. Marsh about E. Power Biggs' recital sponsored by the Fort Worth A.G.O.



## Our First Forty Years

Story of the Flemington Children's Choir School  
From its Beginning to the Present

By ELIZABETH VAN FLEET VOSSELLER

### 3. CHIMES OF GRACE CHURCH



NE DAY in New York the chimes of Grace Church were pealing out an invitation for the noon service and as I passed I heard the organ and a suggestion of singing. The door opened and I was startled by the lovely quality of the voices. This was too much! Turning in, I strode blindly up the aisle and stumbled into a pew near the chancel. The boys kept on singing until I was arrested by the thought that these were children too! If little boys could sing like that, the children of our choir should be able to sing the same way. Impatiently I waited for the service to close, and lingering only until the last note was sung I hurried to the door to ask the sexton how to find the organist.

"You'll find him at the Choir House, 'round on Fourth Avenue, Ma'am," and he waved his arm in that direction.

I waited for no more, but on flying feet was around the corner, ringing the bell. A white-capped maid ushered me into a tiny office on the left. I had not ceased my panting when the tall, dignified organist met me, and listened to my story as I impetuously poured it out: How did he teach those boys to sing like that? Would he teach me? My eyes blazed, red spots were burning my cheeks. Mr. Helfenstein was very kind and understanding. He explained that he gave every boy in the choir a daily lesson, and this, with his rehearsals, organ work, and services, took all his time. Seeing my disappointment, he offered to give me a list of books which might help.

A few minutes later I was clutching a note of introduction to Mr. H. W. Gray, and the list of books. It was but a short way over and Mr. Gray himself helped me find the books. Thus began the first real step to success for the Flemington Choir, all unconscious of the hours of vocal drill ahead of them in the years to come. To Mr. James Helfenstein, the understanding organist, and to Mr. Gray, the gracious publisher, the Flemington Choir School owes much for that day's service toward its growth.

The books I purchased were nearly worn out with reading; and we began such experiments as to turn the choir into a small vocal-laboratory, trying first this plan and that. The first book we read was Francis Howard's *The Child-Voice in Singing*. Throughout the work, Mr. Howard insisted on a soft tone, and it was the soft tone during those early days that saved the choir from destruction, in our zeal for advancement.

Yes, the tone was anemic; but it was soft and safe! With a growing vision, other qualities naturally developed; there was no stopping. Steadily and daily the choir's tone improved, as we grew in knowledge of what was necessary and desirable; and our work was justified when a few years later we sent one of our boy-sopranos, Newton Voorhees, to Mr. Helfenstein at Grace Church, who kept him until his voice changed, when he returned to us and was graduated in the class of 1919. Another boy, William Soule, went from our choir to Grace Church; and another, Malcolm Austin, went from us to the Cathedral of St. John the Divine—during the difficulty with his changing voice he went to Columbia Uni-

versity, to return afterward to the Cathedral where he has been more or less associated ever since.

It was just after my experience at Grace Church that I encountered another awakening in tone values here at home.

A young girl of the village sang at a local entertainment, and brought down the house with her charm and beautiful voice. Bertha Rittenhouse had lived just a few doors above me. She was younger than I, and I had no idea she could sing. The next day I invited her to come to the house, promising to teach her some new songs.

I was now conscious that there was a right way to sing, as against a wrong way; so with all the confidence in the world, I offered to help Bertha with her voice. I did want to help her too; but I fear I was willing to risk the possibility of a slight injury to her voice, in my wild longing to hear her sing again. However her voice was most natural; I'm sure there was no risk, for I was definitely grounded in the idea of soft singing. So when her voice poured out a golden stream, I tingled down my spine as I coached her on some new songs.

Shortly after this Mr. Norman Landis came to us as organist of the Presbyterian Church, and by a strange coincidence Bertha was disappointed about singing a solo in the Baptist Church where she was a member of the choir. Observing her disappointment, I assured her she might sing the song in the Presbyterian Church, promising to see the new organist about it. And on a cool summer day, with the church filled, a beautiful young girl in a dainty lawn dress and flower-laden picture-hat, stood up in the choirloft and sang the offertory solo. Her voice poured out gloriously, and people turned to each other questioning: "Who is she? Isn't her singing beautiful?" One could feel the pleasure she had given. After service everyone was talking about the singer, wondering if we couldn't have her every Sunday?

Mr. Landis was delighted. Of course I was bursting with pride—as proud as if I had sung the solo myself. During the week the trustees approached me to see if a business arrangement with the young singer would be possible. But my ambition was aroused; I saw the girl with a famous career and insisted that singing-lessons with a good teacher in New York must be the payment offered for her services to us. This was happily arranged, and Bertha Rittenhouse became a member of the Presbyterian choir, singing there a number of years, all the while receiving lessons in payment. It was most gratifying.



HOME OF THE CHOIR SCHOOL

Here the first rehearsals were held, till winter weather drove the children temporarily to other quarters. The building was originally a Presbyterian Chapel, built in 1844; the small door to the right leads to the rehearsal-rooms on the second floor, where the Choir School now carries on its rehearsals.

ing to have the Baptist organist, Miss Agnes Rice, so understanding about it all, for she never held it against the Presbyterians nor me. Miss Rice had urged the trustees to pay Bertha a little, but they did not realize the girl's value until she was gone.

For me, the whole experience was an added adventure in tone-work and voice-culture. I had promised the trustees that if the girl could have the singing-lessons I would coach her on these lessons through the week and help her have a beautiful solo ready every Sunday. So a number of evenings each week were devoted to the girl and her voice. She brought her lessons to me with their criticisms, and sometimes I went in to New York with her to listen to the lesson and discuss her problems with the teacher.

Now Bertha was learning the difference between a good and a poor tone, and discovering how to make them all even. It was no longer just luck that her voice was uniformly smooth and sure. And oh, how much I did get out of it!

I had no voice of my own, but I was obtaining a practical training in making a voice for others. A beautiful tone-quality was becoming of paramount importance in my mind. Meanwhile I was experimenting and working over the children every day. Constantly I grew more enthusiastic over singing; daily I dreamed about a pure tone, comparing it this way and that.

If "we learn by doing," then my training was a priceless one, for I was "doing" every day; and for all I spent helping Bertha Rittenhouse with her lovely voice, and experimenting with the voices of the children and the quartet, I was amply paid, and give most hearty thanks.

Meanwhile the girl herself continued to grow in charm and beauty. Her glorious voice spoke to every heart and the whole congregation came to love her. When she was to be married, the trustees offered her the handsome Presbyterian church for the ceremony, and the children's choir, sweet in vestments of spotless white, sang a choral service, and led her procession to the altar. The quartet sang appropriate songs at the wedding reception following—their final public appearance as a quartet.

After her marriage the young singer returned to the Baptist Church, where her husband Mr. Judiah Higgins was an officer. A little later Mrs. Higgins joined the choir, which Miss Darnell was training, and sang there until a growing family of small children engaged all her time. Her voice proved a splendid experimental heritage for me; and the Children's Choir derived a rich benefit.

*(To be continued)*

## Mixtures in Practical Use

### Some Thoughts on the Probability of Keeping Mixtures Permanently Usable

By WM. H. BARNES, Mus.Doc.  
Organ Department Editor



MIXTURES are surely coming into their own. Nearly every stoplist we look over contains one or more mixtures, even if only a small organ. Large organs have an even larger number than their proportionately larger size would seem to warrant, as compared with small or moderate sized organs.

Senator Richards has designed an organ of forty-six registers with twenty-five ranks of mixture-work.

Now, I do not propose to argue at this time, for or against the artistic or musical value of these mixtures. That has been done repeatedly in T.A.O. and will doubt-

less be done in the future. What I do want to ask is whether the practical difficulty of keeping them in tune has received enough consideration.

The usual practise in disposing of the various ranks of a mixture on a windchest is to place them all on one top-board. That is, if it is a three-rank mixture, the three pipes of each note of the keyboard will receive their wind from one valve in the windchest. If it is a five-rank mixture, five pipes will be supplied by the same valve, by grooving and channeling the top-board to supply the five pipes from one valve opening. This, of course, simplifies the action greatly. In reality there is no more action required for a five-rank mixture mounted in this manner than for a single 8' stop.

Builders have taken this into account in estimating the cost of mixtures. Ordinarily a three-rank mixture is figured at about the same price as an 8' stop. A five-rank at perhaps 25% more. Of course, the pipes are all small, and the total pipe-metal necessary for three-ranks of small mixture-pipes is doubtless not as great as a single 8' stop. But the labor of making, tuning, and regulating them is just about three times as great as for an 8' stop, as there are three times as many of them. I believe builders as a rule have not adequately priced their mixtures in comparison with other registers. They surely do not receive enough for a mixture to afford to place each rank of the mixture with an independent windchest action for each pipe, yet this is the only way yet discovered of getting permanently satisfactory results from a mixture for the following reasons:

When the various ranks of a mixture are supplied with wind from one set of valves (the usual and cheapest procedure) slides may be put under each rank to shut off the wind from all the ranks, except the rank being tuned. However, this is not satisfactory, as the speech of the pipes of the single rank being tuned is affected by having the wind shut off from the other ranks, and when these other ranks are again permitted to speak along with the pipes already tuned and regulated, it will be found that both the regulation and pitch are changed. These small pipes are highly sensitive to small changes of wind-pressure. So to simplify the tuning of mixtures by means of slides would seem to be a poor expedient. We have left the ancient alternative of stuffing cotton in the tops of all the pipes not being tuned, to silence them and at the same time permit the same wind conditions to apply to the rank being tuned as though all the ranks were sounding. This is a slow, tedious, and troublesome job. The net result is that it will seldom, if ever, be done after the organ is finished in the first instance.

No organ maintenance man can be expected to spend the necessary time properly to tune such mixtures, if he is paid the small sum generally allotted by churches for this service. For the small fees he usually receives he can scarcely be expected to spend several hours of arduous and trying labor, merely to tune a couple of mixture stops, and yet that is what is necessary if they are to continue to really sound well through the years.

Another unfortunate thing about the whole matter is that these small pipes are so peculiarly sensitive to slight changes of temperature or wind-pressure. They are trying on the patience of any tuner who is really getting paid for tuning them, not to speak of what the operation of tuning them will do to the disposition of the man who is not being adequately paid.

I asked a very competent organ maintenance man in St. Paul, whom I have known for years, and who serves nearly all the better organs in the Twin Cities what he did with mixtures placed on one top board. He admitted that they simply were not tuned. This man is



thoroughly efficient, reliable and honest, and yet he didn't feel that he was being compensated sufficiently to fuss over tuning the mixtures in several large and important organs.

What is the result of all this? About a year or two after the new organ is installed, which has many ranks of mixtures that sound so well when freshly tuned and regulated, the discerning organist and a goodly number of the more musical portion of his congregation begin to observe that the mixtures do not sound as they did when the organ was new. They begin to wonder whether it is their ears, or what has happened to the pristine freshness and cohesion of the ensemble. Can it be the mixtures are out of tune? The answer is yes, and the reason for this condition has been indicated above.

Under these conditions, the only thing to do is for the organist to stand over the service man and induce the church to pay a large additional bill to get the mixtures once more in condition so they sound as smooth and clear as they did at first.

These practical troubles of mixtures are worth noting, especially as there seems to be a tendency on the part of some designers to substitute mixtures for chorus reeds. I noted a comment which Senator Richards made about a specification which was to the effect that "the five-rank mixture was substituted for the missing 4' Clarion." Wouldn't it be a great deal better, from the practical standpoint, to substitute a 4' Clarion for the five-rank mixture? The Clarion could be tuned in a very short time by a good tuner, and restored to its original perfect condition, whereas a five-rank mixture would take several hours to go over carefully, if cotton or paper has to be stuffed in all the pipes. As a practical matter therefore, the Clarion will be tuned on every visit of the tuner and will always be in good condition, whereas the mixture will be dodged as often as possible, until it gets so bad as to be unusable or until the tuner is forced to get at it.

I stated before that I was not going to argue as to the artistic and musical merits of the mixture versus the Clarion or vice versa, but practical considerations are important also, in these days when churches are not only counting the cost of organ maintenance, but reducing this item along with all other expenses.

The obvious way to keep mixtures in tune is to place each rank on a separate windchest mechanism. Unfortunately a five-rank mixture would then cost, or should cost if the builders figured their costs correctly, probably as much as five independent 2' or four independent 4' registers, which is about twice what they are usually figured at present. Shouldn't we say to this suggested increase in cost, "Very well, we want mixtures in our organ and lots of them, but we also want to be assured that they will be kept in condition after we get them"? Being satisfied that to do this conveniently, economically and efficiently, each rank must be capable of being drawn separately for tuning and regulating purposes, are we sufficiently sincere in our desires that we are willing to pay the higher initial cost for the future assurance of having them always in good tune and regulation?

These matters should have a little timely thought and study on the part of both organists and designers. Practical difficulties of this kind cannot be lightly passed over in the long run merely for the sake of having a "correctly" drawn specification. No matter how correctly the specification is drawn, the mixtures will not sound that way after a few months unless steps are taken to see that they do.

May I even be permitted to hazard the statement that it was this very difficulty of keeping mixtures in reason-

ably good tune in old organs which contributed as much as any other one thing towards their being in disfavor for a number of years past? We should not make the same mistake over again, only to find to our sorrow that what promises to be a veritable renaissance of mixtures has died because of lack of proper provision for maintenance.



MR. VIRGIL FOX

American concert organist who is now completing another recital tour under the management of Bernard R. LaBerge, the present bookings being in part:

Jan. 27, Princeton, Ill.  
Feb. 1, Wesleyan University.  
Feb. 3, Kewanee, Ill.  
Feb. 10, Kimball Hall, Chicago.  
Feb. 11, LaSalle, Ill.  
Feb. 17, West Point Cadet Chapel.  
Feb. 19, Washington, D. C.  
March 1, Peabody Conservatory, Baltimore.  
March 9, Princeton University.  
March 20, St. Bartholomew's, New York.  
April 30, Rome, Ga.  
May 1, Atlanta, Ga.

These pages have given much information about this youngest of concert artists; the most important 1934 items are: 1934 tour, page 117; biographical sketch, 180; appointment as organist of St. Mark's Lutheran, Hanover, 239; critique, 516; and innumerable press comments in his advertisement on page 521.



#### —AN AMERICAN SOVIET?—

"Through the agency of his appointed high officials, Mr. Roosevelt shares the responsibility of having endorsed a most radical leaning toward international socialism or sovietism in relation to the rights to private property ownership," said the Rev. Fr. Charles E. Coughlin in a recent radio address.





## Editorial Reflections

### Art and Business

**K**NOWING that progress comes only by being dissatisfied with conditions as they are, and remembering the arguments of the past year on questions of organ design, we decided to do a little figuring, to see if the arguments printed in these pages have begun to take effect. In the accompanying table the two calendar years 1933 and 1934 are compared; it so happened that in each year we published the same number of stoplists. They were all selected for publication on the same basis of general interest. In each volume we selected and published thirty-three run-of-the-mail stoplists.

1933	1934	
33.	33.	Organs, containing—
1,057.	880.	Voices, composed of—
1,198.	985.	Ranks, extended to make—
1,659.	1,284.	Stops; with total of—
79,825.	65,256.	Pipes. This averages—
32.	26.6	Voices per organ,
36.3	29.8	Ranks per organ,
50.2	38.9	Stops per organ,
2,418.9	1,977.4	Pipes per organ, or
48.1	50.8	Pipes per stop, or
72.	76.	Ranks per 100 stops, or
64.	70.	Voices per 100 stops.

These figures merely show that in every 100 stops built in 1933 there were 28 borrows while in 1934 there were only 24. For every hundred stops in 1933 there were 72 ranks, while in 1934 there were 76 ranks. Putting it by voices instead of by ranks, in every 100 stops of 1933 there were 64 voices (and 36 borrows) while in 1934 there were 70 voices (and only 30 borrows). The borrowing was reduced by over 16%.

—L.S.B.—

It is always difficult to see the other fellow's side of an argument. Here's a viewpoint which no doubt many readers hold:

"I sent a notice to . . . . . and received in answer a sales-talk about advertising. It seemed to me all in all to be rather an unfortunate correspondence. Perhaps that is one reason why I have refrained from writing you again, so as to not create another such condition, though you have never in any manner shown me that T.A.O. represents a commercialized art magazine. I can well understand that advertisements are necessary in a magazine but to put it in such a way as 'you buy an inch and we will talk about you for one inch' seems to me to have done away with the purpose and ideals of comment."

It was not The Diapason nor The New Music Re-

view to which the correspondent referred; an organist must be blind as a bat if he does not realize that all three American organ magazines are alike in being as far above the normal practises of journalism as is humanly possible.

But the more I see of organ news and personals the more I am inclined to believe that the thing that is fundamentally wrong with us is that we're too close to our own individual jobs and do not see the field as a whole. Usually such comments as our correspondent makes arise when we can't see how it can be called news of importance when an organist gives a recital somewhere, or sings one of the cantatas or oratorios common to every diligent choir, or has six pupils give a students' recital. These things are as commonplace and as much a matter of routine as are the daily dinner, the morning shave, the summer vacation.

Another strange notion is that it is news worth printing when two or three dozen organists meet somewhere and talk about something or play the organ for each other. How can that be called news? Organists are not deadly enemies of each other; it is not news when organists play the organ; it might be news if the sextons got together and played an organ concert for the organists while the latter tended the furnace or dusted the pews; it is not news when ministers talk to organists about the sacred offices of church music and all that—they've been trying to do it for centuries.

When we refuse to impose on our own bank-balances and our readers' patience by printing such non-helpful items, we are likely to be charged with commercialism. All right, let's take it.

Of course publishing a magazine is commercialism. It's a business, not a philanthropy. So is playing recitals, directing church choirs, preaching sermons. Ever hear of any minister's taking a position without getting paid for it? Ever hear of any physician's announcing that he was ready to undertake to preserve life and health without being paid for it?

Ever hear of an organist's telling a church he would not take money for his services, telling his pupils that lessons would be free?

Just what, for example, is T.A.O.'s policy in this commercialistic world? Once, maybe twice we wrote an organist that the press-clippings he was sending us in praise of his work were not text-matter but advertising-matter, and that the rates were thus and so. One of them as a recitalist is now known clear across the continent.

We won't give space to publish an organ recital program by an organist who is so self-centered that he isn't interested in studying carefully the recital programs of other eminent organists as published each month in these pages. Incidentally, about the only fairly-fixed policy we have ever formulated, much less announced, is something like this on programs:



### 135 MILES TO HEAR A CONCERT ORGANIST

and representing one of the most active and efficient university schools of music in the country. These students of the School of Music of Illinois Wesleyan University went by bus to hear Mr. Pietro A. Yon play a recital 135 miles away; they were accompanied by Prof. Frank B. Jordan, head of the organ department (at the extreme left) and Dean Arthur E. Westbrook (next to Prof. Jordan).

1. The first essential is progressiveness and interest in the program itself; 2. The second is the fame of the recitalist's name; 3. Unless special conditions warrant an exception, programs by one and the same organist will not be used in consecutive issues; 4. Programs of non-advertisers who are making no effort of their own to use the pages of T.A.O. to increase the fame of their name will never be given preference over the programs of organists who are making that effort on their own account and paying the bill for it; 5. Programs by unknown organists who are not even broad-minded enough to be willing to spend two dollars a year for such a magazine as T.A.O., or not successful enough to afford it, will not be used excepting when programs by our own advertisers and subscribers are not available.

Is that unfair? Is it unethical? If you say yes, then answer us this question:

The First Presbyterian pays Mr. Pedalthumper to play its organ and direct its choir, the First Baptist does not. On Thanksgiving Day both churches hold a service and both request Mr. Pedalthumper to play for them. For which church will he play? The one that pays him or the one that does not?

And answer us this one too: A great fire sweeps the city and both churches start to burn; citizens all around are rushing to do what they can. Mr. Pedalthumper is there too. Will he help save the equipment of the church that does not pay him?

Is marriage commercialized? Mrs. Pedalthumper sews on buttons and bakes pies for the man that pays all her bills, but will she do it for the neighbor who does not?

Isn't everything commercialized? Can we get something for nothing? Does not a magazine find itself equally honor-bound to give preference, other things being equal, to those who give preference to it?

—T.S.B.—

It has been rumored to us that some of our better organists, having opportunity to play good organ literature over the radio, are being handicapped because the jazz-lovers write letters and cards to the station and ask for theater jazz instead of legitimate organ music. This is something you and I can do something about. It will cost us one cent or three cents a week, depending upon whether we write a postcard or a letter of praise for the good organ music when a broadcasting station does give it a trial.

How many of us now like organ music well enough to spend three cents a week on it?—T.S.B.

### —MR. FRANK B. JORDAN—

When an institution is an unusual success we must give credit to its head. The organ department of the School of Music, Illinois Wesleyan University, is an unusual success. As told in these pages at the beginning of several consecutive seasons, the organ classes have been filled to capacity, with waiting-lists.



PROF. JORDAN

Mr. Jordan was born in Marissa, Ill., finished high-school there, graduated from Illinois Wesleyan in 1927 with the Mus.Bac. degree, and from Bush Conservatory in 1931 with the M.Mus. degree. His organ teachers were Ernest R. Kroeger, Irene Eastman, and Arthur Dunham; for five summers he took graduate work at the University of Wisconsin.

He became organist of the First Christian, Centralia, in 1924, went to St. Matthew's, Bloomington, in 1927, and to his present First Christian Church in 1929. On the School of Music faculty his main activities are his organ classes, with two classes each week in choral conducting and one in the psychology of music.

Presser Hall, housing all music activities, was built at a cost of \$250,000. It contains a 4m concert organ and six 2m practise organs. Miss Alma Abbott, instructor in organ, takes the beginner's classes, and Prof. Jordan the advanced; each student has private instruction in addition to being assigned to one of

these groups for class instruction. The complete faculty numbers twenty-four full-time music teachers and the current enrollment is the largest in the School's history. In addition to 150 full-time students working for B.M. or M.M. degree there are about 600 special students in part-time work.

In the organ department there are twelve students holding church positions in and around Bloomington. The following program, played from memory by James Chronic as his junior recital, shows the character of the work done: Buxtehude's Fugue in C, Handel's Sonata da Camera, Bach's Prelude and Fugue in D, and Widor's Fourth.

The former paragraphs were written Feb. 7; the same day Mr. Jordan wrote of the latest move: The School of Music accepted his suggestion and installed another 2m practise organ, five students were transferred from the waiting-list to the active list, giving the organ department a greater enrollment than it had ever had, and still there is a waiting-list.

On another detail Mr. Jordan writes:

"No one knows better than an organ teacher the inspiration of having a guest organist play for the students. We had 700 in our audience to hear Virgil Fox and I am sure everyone was tremendously pleased; he appeals to every type of person on the college campus, and that is saying a great deal."

#### —A.G.O. IN NEW YORK—

Mary Arabella Coale and Grace Leeds Darnell are hereby bowed to and congratulated. They brought together 27 junior choirs, at least 600 singers, and a thrilled congregation which over-filled the church, chantries, chapels, and galleries, of St. Thomas' Church, New York, Feb. 11. One felt, in his favorite far corner, that even the nearly articulate fabric that is St. Thomas' Church was hearing and feeling a spiritual treat.

Musically matters were managed with great good judgment. Choirs in the chancel, the nave and in the rear gallery furnished a representation of the heavenly host as accurate and convincing as this observer ever hopes to experience. The antiphonal effects were enthralling and the sound of the two Negro Spirituals "Were You There When They Crucified My Lord?" and "Listen to the Lambs" linger in the ear.

No sermon would ever serve to bring together a similar congregation so intent in its reverence and in a similar way so tense in its faith. But these children's choirs will do it again and again, here, there or anywhere. On the singers themselves the writer knows that the impress of such an occasion will be lifelong, consoling inwardly and affecting outwardly. To the hearers, even the doubt-torn, the occasion will bring, at least momentarily, a solace and a complete faith.

In simple showman's terms "the children draw." Therefore use them. You are giving them something permanent. In them the choir-master holds the key to his future, the key to the music of the future, the readiest tool to build the future of the church.—AARON BURR.

#### —PHILADELPHIA—

"Our labors are based upon a determination to rid our nation from Federal control of the habits of our people in their work, in their business, in their homes and in their local government. . . . The proclamation of a new deal which alters the whole concept of American government must be challenged and resisted by free men and women who will to live only in a land of freedom," said Mr. Raymond Pitcairn in the Philadelphia Record, Jan. 27, upon being elected president of the nation-wide organization founded "to assail federal usurpation of private rights."

#### —DEAGAN TOWER CHIMES—

Easter morning the First Methodist, in the heart of Chicago's Loop district, will dedicate "the largest carillon of tubular bells in existence," housed in a tower nearly 400' above the street. The carillon is to be both manually and automatically played and it will have an automatic device for sounding the regulation Westminster chimes on the quarter-hour. "Certain unusual difficult sound-conditions had to be met; tubular bells were chosen to give the best sound-distribution and to provide for geographical directions of sound under stress of Loop conditions." In addition to the customary hymn-programs it will be of use to the organist in conjunction with his regular service programs. The carillon, now being completed in the Deagan factory in Chicago, is the gift of William E. Turner in memory of his father and mother, John and Sarah Turner, and his sister and brother, Mary P. and John V. Turner.

#### —"THEORY OF UNTEMPERED MUSIC"—

N. Lindsay Norden is giving a course in "the theory of untempered music" at Westminster Choir School with the aid of an especially-tuned harmonium. "Although much has been written on unaccompanied singing an analysis of untempered music has not been made. The course at Princeton includes ear-training and dictation by means of a specially-constructed harmonium. The customary—and fatal—method of teaching unaccompanied singing is to rehearse with a piano in equal temperament—using one set of pitches—then remove the accompaniment and endeavor to sing a different set of pitches." Mr. Norden uses his special harmonium in rehearsing his choir at the First Presbyterian, Germantown. Beginning March 6 he will give a course of ten lectures on this subject in New York, on Wednesdays at 11:30.

#### —DUPRE HONORED—

Marcel Dupre has been made an Officer in the Legion of Honor. After having given several concerts in London, Dupre returned to Paris Jan. 12 to be surprised at the railroad station by a party of friends awaiting his arrival with flowers by way of celebration. The Paris newspapers had just published the news that morning and Dupre had known nothing of it until he reached the station. He had previously been a Chevalier of the Legion of Honor; the award of this new distinction by his native country is richly deserved.—F.C.M.

## HUGH PORTER

### Recitals • Instruction

"Disclosed admirable musicianship. The performance had unusual interest, which was due to the life, spirit, and skill of the interpretations."  
—New York Sun.

## Juilliard Summer School

JULY 8 TO AUGUST 16

52 West 84th Street

New York City



*Stoplist**Proposed for*

HOLYOKE, MASS.  
ST. JEROME'S CHURCH  
Geo. Kilgen & Son

V-28. R-30. S-37. B-7. P-2084.

PEDAL 6": V-2. R-2. S-9.

32 Resultant  
16 CONTRABASS 44  
BOURDON 56  
Gedeckt (S)  
8 Contrabass  
Bourdon  
Gedeckt (S)  
4 Bourdon  
16 Tromba (G)

GREAT 6": V-9. R-9. S-10.

## UNEXPRESSIVE

8 DIAPASON-1 73  
DIAPASON-2 73  
HARMONIC FLUTE 73  
GEMSHORN 73  
4 OCTAVE 73  
HARMONIC FLUTE 73  
2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
8 TROMBA 85r16'  
Chimes (S)

SWELL 6": V-11. R-13. S-12.

16 GEDECKT 73  
8 GEIGEN PRIN. 73  
GEDECKT 73  
VIOLA DA GAMBA 73  
VOIX CELESTE 73  
4 FL. TRAVERSO 73  
2 FLAUTINO 61  
III MIXTURE 183  
12-15-19  
8 TRUMPET 73  
OBOE D'AMORE 73  
VOX HUMANA 73  
CHIMES 20  
Tremulant

CHOIR 5": V-6. R-6. S-6.

8 DIAPASON 73  
MELODIA 73  
DULCIANA 73  
UNDA MARIS 73  
4 FLUTE D'AMOUR 73  
8 CLARINET 73  
Tremulant

## COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 24: G-6. S-6. C-6.

Tutti-6. Manual combons optionally control Pedal stops by onoroffs for each division.

Percussion: Deagan.

Blower: 7½ h.p. Orgoblo.

Stop-tongue console, detached, on 35' cable. Case of oak with lacquered gold-bronze display pipes. Organ to be located in the rear choir-gallery. The new church, replacing one destroyed by fire, is to be ready this spring.

*Stoplist**Proposed for*

PATERSON, N. J.  
ST. JOSEPH'S CHURCH  
Geo. Kilgen & Son

Organist, A. L. McGinnis

V-29. R-31. S-39. B-8. P-2157.

PEDAL: V-2. R-2. S-10.

32 Resultant  
16 MAJORBASS 10" 44  
BOURDON 6" 56  
Gedeckt (S)  
Spitzfloete (G)  
8 Majorbass  
Bourdon  
Gedeckt (S)

4 Bourdon

16 Tuba (G)

GREAT 6": V-9. R-9. S-10.

## EXPRESSIVE

16 SPITZFLOETE 73  
8 DIAPASON-1 73  
DIAPASON-2 73  
HARMONIC FLUTE 73  
GEMSHORN 73  
4 OCTAVE 73  
2 2/3 TWELFTH 61  
2 FIFTEENTH 61  
8 TUBA 10" 85r16'  
Chimes (C)

SWELL 6": V-12. R-14. S-12.

16 GEDECKT 73  
8 GEIGEN PRIN. 73  
GEDECKT 73  
SALICIONAL 73  
VOIX CELESTE 73  
4 OCTAVE 73  
FL. TRAVERSO 73  
2 FLAUTINO 61  
III MIXTURE 183  
12-15-19  
8 CORNOPEAN 73  
OBOE 73  
VOX HUMANA 73  
Tremulant

CHOIR 5": V-6. R-6. S-7.

8 DIAPASON 73  
MELODIA 73  
DULCIANA 73  
UNDA MARIS 73  
4 FLUTE D'AMOUR 73  
8 CLARINET 73  
CHIMES 25  
Tremulant

## COUPLERS 24:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4.

Ch.: S-16-8-4. C-16-8-4.

Combons 30: P-6. G-6. S-6. C-6.

Tutti-6. Manual combons control Pedal stops optionally by individual onoroffs in the key-checks.

Crescendos 4: G. S. C. Reg.

Percussion: Deagan.

Blower: 10 h.p. Orgoblo.

Stop-tongue console, detached; organ to be located in the choir-gallery at the rear of the auditorium; installation planned for March.

## —TWO 3'S COMPARED—

The two new Kilgens compare—

28-30-37-7-2084 in Holyoke

29-31-39-8-2157 in Paterson.

If there is a perceptible difference in the strengths of the Pedal 16' Gedeckt and Spitzfloete of the Paterson organ, there isn't an organist alive who would not be glad for that one more 16' Pedal stop. Pedal Organs are normally deficient not because they are not loud enough for the full organ but because they are not large enough to provide all the varying strengths needed in artistic work in the pianissimo range.

One Great is unexpressive, the other expressive; the 8' Holyoke Gemshorn can never be used excepting at one unvarying strength, while that in Paterson can be used in a dozen different powers. Inasmuch as the builder definitely states that his Paterson Great chambers and shutters have been designed to make the division sound as nearly as possible like an unenclosed division when the shutters are open, we can conclude that the muffling resulting from enclosure has been reduced somewhat so that the net remaining argument merely centers around two schools of taste, the one preferring the inflexible, inalterable unenclosed Great, the other preferring to sacrifice some of the claimed sheen in order to gain the practical advantages of expressiveness. Take your choice; I certainly know what I'd take if I had to play the organ and try to satisfy a congregation of laymen. Imagine what you can do with the expressive Gemshorn and Twelfth of Paterson which you certainly can never do with the unexpressive Gemshorn and Twelfth of Holyoke. This isn't a builder's question, of course; it is strictly the organist's business to ask for what he wants. Both in Holyoke and in Paterson he is getting it—only he wants two different things, obviously.

The two Swells are sisters under the skin and the Choirs are identical twins.

The couplers are exactly alike in each. And in each there are six combons, with Paterson adding a set for the Pedal Organ. Any organist who has kept in touch with console conveniences as described in these pages will realize that at a cost of but two or three dollars he could have had in each of these organs six Piston-Masters which would have served the valuable purpose of the six Tutti Combons and thereby virtually doubled his full-organ combon possibilities, giving him twelve

instead of the six he now has. Organists who do not change their registration oftener than once a month will not be interested—but then they're not interested in these pages either.

Both organs were designed by the usual Kilgen staff—the expert and experienced Kilgen brothers and Dr. Charles M. Courboin. Not a borrow in any of the manuals.—T.S.B.

### —THREE 2'S COMPARED—

These three organs compare—  
8-8-21-12-555, at Olney's,  
8-8-18-10-567, St. Augustine's,  
9-9-20-10-628, St. Mary's.

In each organ the age-old defect of the Pedal Organ has been eliminated by having a 16' stop for both loud and soft effects. And in each a Bourdon is unified to provide the useful 2 2/3' stop by which delightful color effects are produced for solo use. At Olney's the organist evidently knows the solo possibilities of a few extra couplers, and this organist's taste is again reflected in his requiring four tutti combons while the other two have none.

These three small organs furnish many points for comparison and study.

#### Stoplist

##### Proposed for

PHILADELPHIA, PA.  
OLNEY BAPTIST CHURCH  
*A Vox Organo*  
V-8. R-8. S-21. B-12. P-555.  
PEDAL: V-1. R-1. S-4.  
16 BOURDON 44  
Bourdon (S)  
8 Bourdon  
Bourdon (S)  
GREAT: V-2. R-2. S-7.  
8 DIAPASON 73  
DULCIANA 73  
Bourdon (S)  
Salicional (S)  
4 Bourdon (S)  
8 Trumpet (S)  
CHIMES 25  
SWELL: V-5. R-5. S-10.  
16 BOURDON 97  
8 Dulciana (G)  
Bourdon  
SALICIONAL 73  
VOIX CELESTE 61  
4 Bourdon  
2 2/3 Bourdon  
2 Bourdon  
8 TRUMPET 73  
VOX HUMANA 61  
Tremulant  
COUPLERS 12:  
Ped.: G. S-8-4.  
Gt.: G-16-8-4. S-16-8-4.  
Sw.: S-16-8-4.

Combons 12: GP-4. SP-4. Tutti-4.  
Back-rest on the bench. Stop-tongue console; silver contacts.

**CONTENT**  
V—VOICE: An entity of tone under one indivisible control, one or more ranks of pipes.  
R—RANK: A set of pipes.  
S—STOP: Console mechanism controlling Voices, Borrows, extensions, duplexings, etc.  
B—BORROW: A second use of any Rank of pipes, whether by extension, duplexing, or unification.  
P—PIPE: Pipe-work only, Percussion not included.

**DIVISIONS**  
A—Accompaniment  
B—Bombarde  
C—Choir  
E—Echo  
F—Fanfare  
G—Great  
H—Harmonic  
I—Celestial  
L—Solo  
N—String  
O—Orchestral  
P—Pedal  
R—Gregorian  
S—Swell  
T—Trombone  
U—Unit Augmentation  
**VARIOUS**  
b—bars  
c—cylinders  
cc—cres. chamber  
dh—double harmonic  
dl—double languid  
f—flat  
fr—free reed  
h—harmonic  
hw—high wind  
lw—low wind  
m—metal  
om—open metal  
ow—open wood  
r—reeds  
rs—repeat stroke  
2r—two rank, etc.  
s—sharp  
sb—stopped bass  
sm—stopped metal  
ss—single stroke  
sw—stopped wood  
t—tin  
tc—tenor C  
th—triple harm.  
uex—unexpressive  
v—very  
w—wood  
wm—wood and metal  
wr—wood reed  
w—wind pressure  
w—pitch of lowest pipe in the rank

**SCALE EXAMPLES**  
40x40—Dimension of wood pipe.  
14"—Diameter of metal pipe.  
41—Scale number.  
42b—Based on No. 42 Scale.  
46-42—Scale 46 at bass end, flared back to Scale 42 at treble end.  
2/3c—Coned to lose 2/3rd of diameter.  
2/9f—Flattening 2/9th of circumference.  
1/2t—Tapered to 1/2 diameter.  
5-b—5 breaks (in a Mixture).  
The relative dynamic strengths are indicated by the usual series ppp to fff.

#### Stoplist

##### Proposed for

BRIDGEPORT, PA.  
ST. AUGUSTINE'S CHURCH  
*A Vox Organo*  
V-8. R-8. S-18. B-10. P-567.  
PEDAL: V-1. R-1. S-3.  
16 BOURDON 44  
Bourdon (S)  
8 Bourdon  
GREAT: V-4. R-4. S-5.  
8 DIAPASON 73  
Bourdon (S)  
SALICIONAL 73  
4 OCTAVE 73  
8 TRUMPET 73  
SWELL: V-3. R-3. S-10.  
16 BOURDON 97  
8 Diapason (G)  
Bourdon  
Salicional (G)  
VOIX CELESTE 61  
4 Bourdon  
2 2/3 Bourdon  
2 Bourdon  
8 Trumpet (G)  
OBOE 73  
Tremulant  
COUPLERS 9:  
Ped.: G. S.  
Gt.: G-16-4. S-16-8-4.  
Sw.: S-16-4.

Combons 6: GP-3. SP-3.  
Stop-tongue console; silver contacts throughout.

### —RADIO MUSIC—

The Radio Institute of the Audible Arts, 80 Broadway, New York, has issued several interesting pamphlets announcing music hours of special value. If our readers will take the trouble to advise us in full detail of any and all regular broadcasts of legitimate organ music and transcriptions, played upon legitimate organs, T.A.O. will gladly undertake to persuade the R.I.A.A. to include organ music in its pamphlets. Incidentally, how many of our readers have ever taken the trouble to write a card or letter to KMOX in St. Louis thanking that station for the programs of organ music it broadcasts every Monday at 10:20 p.m., c.s.t.?

### —ALL LOST—

"If American citizens let these laws pass, they will wake up to find they have lost all the freedom guaranteed them by the Constitution," said Dr. Harry F. Ward, of Union Theological Seminary, in reference to pernicious legislation fostered by the Roosevelt administration.

### —DOUGLAS L. RAFTER—

has been appointed to South Main Street Congregational, Manchester, N. H.; for the past two years he has been studying with John Hermann Loud of Boston.

#### Stoplist

##### Proposed for

PHILADELPHIA, PA.  
ST. MARY MAGDALENE'S CHURCH  
*A Vox Organo*  
V-9. R-9. S-20. B-10. P-628.  
PEDAL: V-1. R-1. S-3.  
16 BOURDON 44  
Bourdon (S)  
8 Bourdon  
GREAT: V-4. R-4. S-6.  
8 DIAPASON 73  
Bourdon (S)  
SALICIONAL 73  
4 OCTAVE 73  
8 TRUMPET 73  
CHIMES 20  
SWELL: V-4. R-4. S-11.  
16 BOURDON 97  
8 Diapason (G)  
Bourdon  
Salicional (G)  
VOIX CELESTE 61  
4 Bourdon  
2 2/3 Bourdon  
2 Bourdon  
8 Trumpet (G)  
\*OBOE 73  
\*VOX HUMANA 61  
Tremulant

\*For later installation.

#### COUPLERS 9:

Ped.: G. S.  
Gt.: G-16-4. S-16-8-4.  
Sw.: S-16-4.  
Combons 6: GP-3. SP-3.

## Bach Programs

Celebrating the 250th Anniversary  
of the Immortal

*Programs given to mark the 250th anniversary of Bach's birth; where known the identity of each work is indicated according to our Bach abbreviations.*

...Robert ELMORE

...University of Penna.

Prelude and Fugue Em

Con. Ef: Allegro; Gigue.

Toccata-Adagio-Fugue C

Prelude and Fugue D

Come Savior of the Gentiles

In Dulci Jubilo

Christ lay in Bonds

Passacaglia

...Alexander McCURDY

...Second Presby., Philadelphia

Prelude and Fugue Am

Rejoice Christians

O God have mercy

Ein' Feste Burg

Christ lay in the arms of death

Fugue D

Sonata 2: Vivace

Passacaglia

...Carl F. MUELLER

...Central Presb., Montclair

"Grant me true courage"

Fugue Ef

"Now let every tongue"

v. Air for G-string

"Lord our faith" (ar. Nevin)

"Beside Thy cradle"

"All breathing life"

Walk to Jerusalem

Three string quartets

"Lord will not suffer"

s. "If Thou be near"

"Jesu joy of man's"

Toccata and Fugue Dm

## Advance Programs

Recitals to be Played During the  
Coming Month

...Dr. Edward EIGENSCHENK

...Kimball Hall, Chicago

...March 26, *Bach Program*

Passacaglia

Toccata and Fugue Dm

Prelude and Fugue Am

Toccata F

Fantasia and Fugue Gm

Sonata 3

...Robert H. ELMORE

...Univ. of Penna.

...March 6, 8:30, *Bach Program*

Prelude and Fugue C

Trio Cm

Aria F

Prelude and Fugue Am

We all believe

Rejoice greatly

We thank Thee

My soul there is a country

Fantasia and Fugue Gm

...Harold G. FINK

...Fordham Lutheran, New York

...March 24, 4:00, *Bach Program*

Fantasia and Fugue Gm

8 Choralpreludes

Prelude D

Sonata 1

2 Choralpreludes

Toccata Dm

...March 31, 4:00, *Bach Program*

Toccata and Fugue Dm

3 Choralpreludes

Sonata 2

O Lamb of God

Toccata-Adagio-Grave C

O man thy grievous sin

Kyrie Thou Spirit divine

...John S. GRIDLEY

...B'er Chayim Temple, Cumber-  
land

...March 31, 3:00, *Bach Program*

Toccata and Fugue C

Toccata and Fugue Dm

Prelude and Fugue Em

Fantasia and Fugue Gm

Toccata and Fugue F

Prelude and Fugue Am

Prelude and Fugue Bm

Passacaglia

Admission by card only, which  
may be obtained gratis by letter; pro-  
gram to last two hours.

...A. Leslie JACOBS

...Jordan Hall, Boston

...March 18, 8:15, *Chancel Choir*

All glory laud, Teschner

Lo God is here, Mueller

Blessed be thou, Thompson

Hymnus Christo, Curry

Motet, Op. 29-2, Brahms

In dulci jubilo, Christiansen

Song of Mary, Fisher

Were you there, Burleigh

Father most holy, Christiansen

Glory to God, Rachmaninoff

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Praise ye the name, Nikolsky  
 Credo, Gretchaninoff  
 ... Sterling MARSHALL  
 ... Trinity, Houghton, Mich.  
 ... March 10, 4:00, *Service*  
 Karg-Elert, Angelus  
 "How lovely," Mendelssohn  
 "Glory to God," Noble  
 Cast thy burden, Mendelssohn  
 Ride on, Scott  
 Crucifixion selections, Stainer  
 Lift up your voices, Voris  
 King all glorious, Barnby  
 McKinley, St. Clement Fantasy

This is a religious service of Bible readings illustrated by music, depicting the Life of Christ, from Prophecy to Ascension.

... Claude L. MURPHREE  
 ... Riverside Church, Jacksonville  
 ... March 12, 8:15, *Bach Program*  
 Concerto Am

4 Choralpreludes  
 Prelude and Fugue G  
 Sonata Dm

4 Choralpreludes  
 Prelude and Fugue D  
 3 Choralpreludes  
 Toccata F

... Arthur W. QUIMBY  
 ... Museum of Art, Cleveland  
 ... March 3, 5:10

Bach, Toccata and Fugue Dm  
 God's Time is Best  
 Handel's Water Music  
 Widor, Romane: Andante  
 Schumann, Sketch  
 Karg-Elert, Sleepers Awake  
 Brahms, O World I e'en must  
 Franck, Finale Bf

This McMyler memorial program is again given in tribute to P. J. McMyler in whose memory the organ was presented to the Museum; it was first played March 5, 1922, by Dr. A. T. Davison as the dedicatory recital.

... March 10, 17, 24, 31, 5:15

Karl-Elert, Sleepers Awake  
 Bach, God's Time is Best  
 Schumann, Sketch  
 Brahms, O World I e'en  
 Franck, Finale Bf

... March 21, 8:15, *Bach Program*  
 Fantasia G

E. Deck thyself my soul  
 E. All Glory be to God  
 E. When in the hour  
 Sonata 5  
 Canzona  
 Pastorale  
 Passacaglia

... Stanley E. SAXTON  
 ... Skidmore College

... March 4, 5:15  
 Faulkes, Ein Feste Burg  
 Schubert, Sym. Bm: Andante  
 Clokey's Fireside Fancies  
 Dupre, Souvenir



MR. ARTHUR W. POISTER

of the University of Redlands, who has been accepted for concert management by Bernard R. LaBerge. Mr. Poister after creating a favorable name for himself as a Bach exponent spent a year's leave of absence in further study in Leipzig and Paris, with Straube and Dupre, returning to America at the beginning of the present season. He is "one of the most brilliant American virtuosos" and in recent years made a name for himself also as a composer, Mr. Dupre playing one of his compositions on his last American tour. His Bach playing has the enthusiastic praise of many of our most critical observers.

Reger, Toccata Dm

... March 13, 7:15  
 Widor's Suite Latine

Widor's Eighth

... March 18, 5:15

Corelli, Air a la Bouree

Edmundson's Imagery in Tableaux

Edmundson, Study E

Schumann, Sketch Cm

Debussy, Andante

Gigout, Grand Choeur Dialogue

... March 21, 7:15, *Bach Program*

Concerto 3

Son. Dm: Andante

Liebster Jesu

In Dulci Jubilo

O Mensch bewein'

Fantasia and Fugue Gm

Meine Seele erhebt

Vater unser in Himmelreich

Credo

Toccata F

... George L. SCOTT

... KMOX, 1090 k.c.

... March 4, 10:20 p.m., c.s.t.

Mendelssohn's Sonata A

Vierne, 4: Minuet

Widor, 5: Toccata

... March 11

Franck, Chorale Am

Vierne, 2: Scherzo

d'Evry, Nocturnette

Widor, 6: Finale

... March 18

Bach, Prelude and Fugue Am

Air for G-String

Franck, Sur les Aires

Vierne, 1: Finale

... March 25

Bach, Prelude Bm

Guilmant, Pastorale

Nevin, Slumber Song

Bach, O Sacred Head

Schumann, Sketch Fm

Boellman, Toccata Gothique

... Herbert Ralph WARD

... St. Paul's Chapel, New York

... March 5, 1:00

Bach, Prelude and Fugue Cm

Borowski-j, Son. 1: Andante

d'Albert, Allemande

Lee, Capriccietto

Kretschner, Cornation March

... March 26, 1:00, *Bach Program*

Prelude Bm

Alle Menschen müssen

Herzlich tut mich

Fantasia and Fugue Gm

March 12 Heinz Arnold will be

guest recitalist and March 19 Sydney

Overton.

... Thomas H. WEBBER

... Stambaugh, Youngstown

... March 31, 3:30

Dubois, Alleluia

Bach, Jesu joy of Man's

Gaul-j, Moravians Easter

Jacob, Sunrise

Ivanov, In the Village

Edmundson-j, Alleluia

Farnam, Toccata

Mendelssohn, Spring Song

Vierne, Divertissement

Wagner, Dreams

Wagner, Valkyries Ride

... SOUTHWESTERN

COLLEGE

... Winfield, Kan., March 11

... *The Organ Club*

Bach, Fugue D

Two vocal solos, Handel

Handel, Variations D

Handel-j, Water Music

Handel's Concerto 10

... VAN DUSEN CLUB

... Kimball Hall, Chicago

... March 19, 8:00, *Widor Program*

No. 1: March Pontificale

No. 2: Pastorale

No. 3: Marcia

No. 4: Scherzo; Andante Cantab.

No. 5: Toccata

No. 6: Mvts. 1 and 3

No. 7: Andante; Allegretto.

No. 8: Mvt. 1

Romane: Mvt. 1

## —IVANOV—

Michael Michailovitch Ippolitov-Ivanov died Jan. 28 in Moscow. He was born Nov. 19, 1859, in Gatchina, studied with Korsakov, became teacher of composition at the Moscow Conservatory in 1893, becoming director in 1906. He adapted himself to the changed conditions of government and consequently received high honors. Ippolitov was added to his name to distinguish him from another Russian composer whose name otherwise would have been exactly the same.

## Joseph W. Clokey

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## Events Forecast



## ...MARCH...

Boston: 12, 8:15, Old South Church, Elwood Gaskill recital.

Chicago: 12, 8:15, Edward Eigenschenk recital, Rockefeller Chapel, Chicago University.

New York: 11, 8:00, A.G.O. meeting, Rutgers Church House, 236 W. 73, G. Donald Harrison speaking on broadcasting organ tone, Benjamin Miessner on application of electricity to the piano.

## ...LATER...

May 13 to 15: Williamsport, Pa., 15th annual convention of Pennsylvania organists.

June 7 and 8: Berea, Ohio, third Bach festival, Baldwin-Wallace Conservatory.

## ...RADIO...

Mondays: 10:20 p.m., c.s.t., Kilgen organ recital, KMOX, 1090 k.c., C. Albert Scholin and George Scott. 10:30 p.m., c.s.t., Columbia chain, St. Louis Symphony.

Wednesdays: 4:30, e.s.t., WJZ,

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The American Organist, Richmond Staten Island, New York

760 k.c., Rochester Orchestra.

Saturdays: 11:00 a.m., e.s.t., Ernest Schelling conducting the New York Philharmonic children's concert, Columbia chain.

Sundays: 9:00 a.m., p.s.t., Salt Lake City Tabernacle choir and organ (Austin), Columbia.

3:00, e.s.t., New York Philharmonic, Columbia.

8:00 p.m., e.s.t., General Motors symphony concert, WJZ, 760 k.c.

The Cleveland Museum of Art is broadcasting over WHK 1390 k.c. two series of recitals through March; Arthur W. Quimby plays Tuesdays at 4:00 e.s.t., and Melville Smith plays Fridays (8, 15, 22, 29) at 11:30 a.m., e.s.t.

Rockford: 28, Pietro A. Von in the Church Street M. E. in a performance of his new oratorio.

## —LOCKWOOD TOUR—

It is news of the first quality when a concert manager is able to book tours for native-born American organists. In addition to the tours booked for E. Power Biggs (January page 85) and Virgil Fox (this issue) Mr. LaBerge has booked these recitals for Charlotte Lockwood:

March 12, Hamilton, Ont.  
March 13, Grand Rapids, Mich.  
March 18, Portland, Oregon.  
March 19, McMinnville, Ore.  
March 22, Stockton, Calif.  
March 26, Los Angeles.  
March 27, San Diego.  
March 30, San Antonio, Tex.  
April 1, Fort Worth, Tex.  
April 3, Montevallo, Ala.

Other dates are being arranged but the details are not yet available.



**PHILIP G. KRECKEL**

attained national prominence almost immediately upon the publication of his first volume of *Musica Divina* in 1932. He was born Aug. 17, 1894, in Rochester, N. Y., finished grammar-schooling there and went to Munich, graduating from the Royal Conservatory, after organ study with Josef Renner and Max Reger, theory with Reger, Stavenhagen, and Thuille. In 1912 he became organist of St. Boniface Church, Rochester, where he plays a 3-30 Felgemaker installed in 1900, and directs an adult chorus of 30, boychoir of 35, men's chorus of 15, and a children's choir, with daily rehearsals. In Munich he was organist of St. Francis Monastery, from 1908. In addition to his church work in Rochester he is teacher of organ and theory in Naza-

reth Convent, Pittsford, and has given the dedicatory recitals of some half-dozen organs in and around Rochester, with a series of recitals at Nazareth Convent. He married Miss Martha Ruby in 1920 and has three children; his father was organist of St. Boniface for twenty-five years. He is at present translating from the German a work on the Benedictines in the development of chant and the organ. An orchestral tone-poem, *Evangeline*, was performed at graduation in Munich.

Published organ works:

- 10 Preludes and Fugues, Op. 15
- Gregorian Improvisations, Op. 18
- Musica Divina*, Bk. 1, Op. 40 (j. 1932)
- Musica Divina*, Bk. 2, Op. 41 (j. 1933)

In mss. are some 20 pieces for Book 3 of *Musica Divina*. There are also published three masses for solo voices and chorus (all by J. Fischer & Bro.), a "Mass in honor of St. Boniface" for unison chorus, a "Missa Nativitatis" for chorus with solos and string accompaniment (both by Aiblinger), and the "Parish Hymnal" of songs in Latin and English, for vespers, requiem, mass, etc. His Op. 15 and Op. 18 were published by Halbreiter in 1914.

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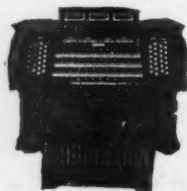
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INVITE  
HILLGREE

ROOM

Dear Mr. Dohring:-  
The organ was glorious on Sunday!  
Many Thanks! And the music lived up to the organ and was much appreciated.  
Greetings-

Homer E. Williams.

### —G.O.S. COURSE—

The Guilman Organ School, New York, is presenting a choirmaster's course on the Thursday mornings of February and March, by Hugh Ross, on such details as practical methods of tone-production, systematic study of new anthems, exposition of chants and chanting, choir organization, accompaniment to the service, etc. "How to conduct a choir is being thoroughly gone over with a thorough understanding of tone-placing in the production of tone colors and tonal expression."

### —AUSTIN IN NEW YORK—

The New York office of the Austin Organ Co. is now located at 522 Fifth Ave., near 44th Street, as noted in our Directory last month. Herbert Brown through his long representation of the Austin organ in the

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—ALBAN W. COOPER—  
has been appointed to South Methodist, Manchester, Conn., where he has a 3m Austin. Jan. 27 Mr. Cooper gave as his evening service a talk on Worship in Music, illustrated with hymntunes, from traditional Hebrew, Gregorian, etc., to modern.

—“PUBLIC FRAUD”—  
“Thus is revealed an agency of the federal government engaged in a propaganda trick that amounts to a public fraud—a deception as black as any charged against its public-utility opponents,” said Senator Dickson of Iowa in reference to T.V.A. activities.

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—P.A.O.—

Lancaster: Albert J. Ruppel of St. Mary's P. E., Wayne, was presented in recital Feb. 26 on the 3-32 Skinner in Otterbein U. B.

Reading: Bach's cantata, “Ein Feste Burg,” was sung Feb. 3 in the First Congregational, Ira M. Ruth, organist; Mr. Ruth's choir sang to a capacity audience, and in addition to the necessary soloists Mr. Ruth had an ensemble of three violins, viola, cello, double-bass, oboe, English horn, piano, and tympani.

Annual Convention: The 15th annual convention will be held in Williamsport, May 13 to 15, where “six prominent churches and the senior highschool” are available. “Since the P.A.O., being an independent organization, devotes all its funds to the development of its own interests, one may look forward to three days brimfull of interest and pleasure,” says the advance announcement.

Harrisburg: Three members participated in the Feb. 7 program in Fourth Street Church.

March 21 in the Fifth Street Methodist the chapter celebrates Bach and Handel in a program to be played by E. Arne Hovdesven, Wm. E. Bretz, and Mrs. John R. Henry, with the Wednesday Club of 50 church soloists participating.

March 17 Arnold S. Bowman gives an afternoon recital in the First Church of God, New Cumberland.

March 24 Lester T. Etter gives an afternoon recital in Trinity Lutheran, Camp Hill.

March 31 Miss Irene Bressler gives an afternoon recital in Messiah Lutheran, Harrisburg.

April 7 Mrs. Nelson L. Maus gives an afternoon recital in the First U. B., Harrisburg.

—THE CHOIR CRIER—  
made its debut in January. It is a 5-page mimeographed booster for the choirs of A. Leslie Jacobs in Wesley M. E., Worcester, Mass.

—WHERE IT GOES—  
“Loss of \$500,000. to the government seen in Mrs. Roosevelt's homestead project,” said the headline of an Associated Press report in the New York Times.

## —VAN DUSEN CLUB—

Two programs marked the activities of the Van Dusen Club of Chicago during February; the following Guilman program was played by ten members after an address by S. E. Gruenstein, Editor of The Diapason, on an Estimate of Guilman and His Work:

Sonata 1

Son. 2: Mvt. 1

Son. 3: Adagio

Son. 4: Finale

Son. 5: Scherzo

Son. 6: Mvt. 1

Son. 7: Intermezzo; Dreams.

Son. 8: Mvt. 1

Allegretto Bm

Caprice

Dr. Eigenschenk gave the following Bach program Feb. 26 after an address by Mr. Van Dusen on the Weimar period (which the program represented) and a talk on fugue by George Ceiga:

Fugue Gm (little)

Prelude and Fugue Em

Prelude and Fugue G

Prelude and Fugue D

Toccata and Fugue Dm

Toccata-Adagio-Fugue C

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Worcester, Mass.

## —FESTIVAL WORKS—

Two new choral works from the J. Fischer & Bro. catalogue are scheduled for festival performance this spring. At the Cincinnati May Festival Eugene Goossens will perform Dr. Martin G. Dumler's "Stabat Mater" with soli, chorus, and orchestra; at the Ann Arbor May Festival Howard Hanson's "Songs from the Drum Taps" (text by Walt Whitman) will be given by chorus, baritone solo, and orchestra.

## —BAUMGARTNER OPUS—

H. LeRoy Baumgartner's Improvisation on Verses from the 63rd Psalm for orchestra and organ was played Feb. 17 at Yale University with the New Haven Symphony, Thomas H. Webber at the organ. Mr. Webber and the Rochester Orchestra played it for last year's convention in Rochester.

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**DR. OSCAR E. SCHMINKE**

should properly be called a gentleman of leisure, for music, especially the organ, is his hobby; though he was a church organist at the age of 15 he retired from active work some years ago. He was born Dec. 12, 1881, in New York City, finished highschool there and entered the New York College of Dentistry from which he graduated in 1903 with the D.D.S. degree. He studied organ with Gaston M. Dethier and Dr. Carl Straube, theory with Max Spicker and Hermann Spielter. After six years in dental practise he retired to devote himself exclusively to music; he has an organ in his home in New Rochelle, N. Y., and teaches organ there. For a time he was active as vocal coach and concert accompanist, and has written many songs. His real hobby is the organ; mention a new Diapason ensemble anywhere and he'll rise out of a sick-bed or quit in the middle of a dinner to go at once and hear it. He has not taken unto himself a wife but has a foster-son, an adopted boy who is evidencing literary talent, a talent his distinguished foster-father also has, much to the benefit of the organ world and the enrichment of these pages.

Published organ works:

Elegy (j.)

Festal Postlude (j.)

Marche Russe (j.)

March of the Toys (j.)

Mountain Idyll (j.)

In mss. there are a Sonata, Over-

ture Pathetique, and some twenty other works. Marche Russe is the best-seller.

## —UP AND DOWN—

Business left to itself will increase its profits if it is able to increase its income. Under the despotic compulsion of Washington however the newspapers of the country increased their income by \$13,462,849. according to a survey made by the Editor & Publisher magazine and scored an increased loss of \$733,542. for the year. No man can put more money into the collection-plate so long as his profits go down more than his income goes up. Just plain common sense, isn't it?

**Claude L. Murphree**  
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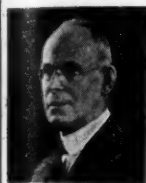
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## —EIGENSCHENK—

In addition to the recitals announced in other columns Dr. Edward Eigenschenk gave recitals Jan. 28 at Hope College, Holland; Feb. 2 in Kimball Hall, Chicago, for the Phi Beta fraternity; in St. Mark's, Minneapolis, Feb. 10; for the Highschool, Rochester, Minn., Feb. 11 in the afternoon, and in the First M. E. in the evening.

## —CORRECTION—

To the 16 foreign countries to which Estey organs have been shipped, as told on February page 42, should be added one more, Mexico.

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## —HASTINGS—

Dr. Ray Hastings' 24th year as organist of Temple Baptist and Philharmonic Auditorium, both in Los Angeles, was celebrated early in February; both the church publication and the Los Angeles Times gave complimentary attention to the event by story and photograph.

## —63 YEARS—

J. B. Francis McDowell of Columbus marked the 63rd anniversary of the McDowell Music Studios Jan. 18 in a studio program of organ, piano, and harp selections. The Studios were founded by B. M. McDowell.

## —WASHINGTON, D. C.—

Renee Nizan was presented by the Washington Guild Jan. 31 in recital in Epiphany Church. For its Jan. 7 meeting the chapter included a "one-man debate" on Minister vs. Organist, by Dr. Edward Kimball, organist and minister of the Church of Latter Day Saints.

## —DORR'S CHOIR—

Wm. Ripley Dorr's boychoir has been engaged to sing a carol for Shirley Temple's new picture "Bright Eyes," and are under contract with Warner Brothers for "Midsummer Night's Dream" under the production of Max Reinhardt.

## —WARD "MASS"—

The first performance in St. Paul's Chapel, New York, on Christmas Eve of Herbert Ralph Ward's new "Mass" brought forward such enthusiasm that it had to be repeated twice during January. The "Mass" represents an adroit mixture of modern and Gregorian styles.

## —HAMILTON—

Dr. Clarence Grant Hamilton died Feb. 13 at his home in Wellesley, Mass. He was born June 9, 1865, in Providence, R. I., had been on the faculty of Wellesley College from 1904 to 1933, and was organist of various churches; he was a prolific writer on music subjects.

## —READERS' WANTS—

T.A.O. has on file several unusual cases where organists of the first quality have been recently released from church positions through no fault of their own but purely because of present economic conditions. Any of our readers who can advise the Editorial Office of any vacancy anywhere in the country will be performing a real service to these worthy members of the profession.

## —FOR SALE—

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